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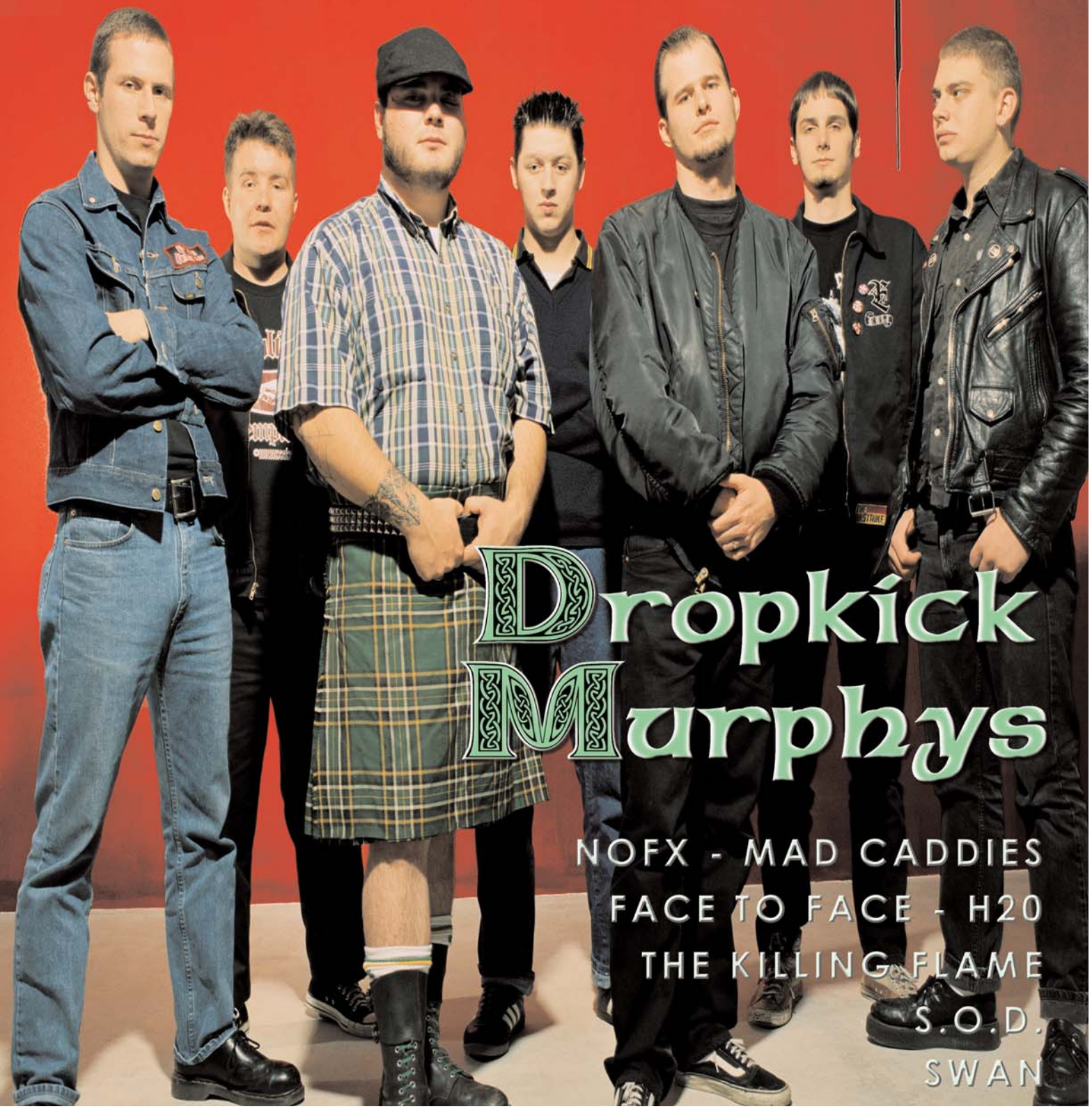

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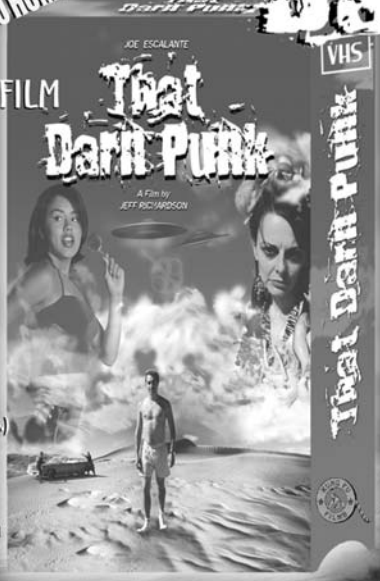

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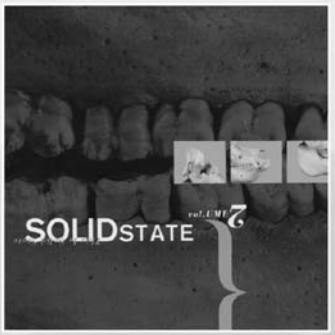

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Special Thanks to PBJames for helping out PR! after his computer went 'pop'. Computers are not supposed to go 'pop. I would say something negative about computers here, but I know they are listening...

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MODERN FIX NEWS

Welcome to the news... Earache Records and **The Haunted** announced the first annual ***Spring Neck Break Tour***, the most brutal and diverse extreme metal tour of the season, featuring **Cannibal Corpse**, **Dimmu Borgir**, **The Haunted**, **Lamb of God**, this coast-to-coast tour kicks off at the ***New England Metal and Hardcore Fest*** in Worcester, Massachusetts, then on across the US and Canada... **Nonpoint** from Miami, Florida is joining **Mudvayne** & **Spineshank** to support their major label debut release

Spineshank

'Statement'... **Boredom**'s 'Vision Creation Newsun' is out as of January 27th on Birdman Records... the guy Entertainment Weekly called **Jon Brion** "The late-90's answer to the **Beach Boys**' **Brian Wilson** and is releasing his first solo recording, 'Meaningless' exclusively through ARTISTdirect... **Amorphis**, **Black Label Society**, **Pain**, and **Opeth** have been added to the line-up of the ***Third Annual Metal Meltdown***, set for Friday and Saturday, April 6 and 7 at Convention Hall in Asbury Park, N.J.... **Sloppy Meateaters** record is almost finished, look for it soon... Jade Tree's plan s to re-release **Strike Anywhere**'s 'Chorus of One' ep next month have been shelved... Out of the emo-ghetto and into the indie film world goes Hyper. They are proud to be taking up music-PR duties for the ***Eighth Annual New York Underground Film Festival*** which runs March 7-13 at **Anthology Film Archives**... Virgin Records America announces the release of **Placebo**'s third album, 'Black Market Music' on May 8th, 2001... Atlanta based street punk label GMM Records has signed a worldwide distribution deal with Chicago's Victory Records, Inc. GMM's releases will be distributed exclusively to all of Victory's distributors worldwide... Earache Records' **The Berzerker** join forces with **Dying Fetus**, **Gorguts**, and **Skinless** to blaze a trail all the way across the USA and into Canada... Roadrunner Records are announcing the signing of Philadelphia-based 4-piece **Sinch**... **Amen** is currently on the road in support of their sophomore effort 'We Have Come For Your Parents'... **Chaos Theory** preparing to embark on their 'Chaos In Your Face' tour... **Thursday** will be appearing live on South Orange, NJ's 89.5 FM WSOU. The band will be debuting several tracks from their upcoming CD, 'Full Collapse' ... **Reach the Sky** is heading out to the West Coast with the **Dropkick Murphys**, while in LA the band will be shooting their debut video for "A Year and A Smile" from their upcoming Victory Release, 'Friends, Lies, and the End of the World.'... Newly signed German band, **Waterdown** is putting the finishing touches on their Victory debut, 'Never Kill the Boy on the First Date.'... **Diesel Machine** is set to unleash its debut, 'Torture Test,' on SPV Records on February 27... releasing their 5th album on March 13th is **Opeth** and they headline 2 festivals (***New Jersey's Metal Meltdown 3*** and the ***New England Metal & Hardcore Festival*** in Worcester, Seattle... as the band begins recording the follow-up to their hugely-successfulself-titled debut, American Columbia recording artist **System of a Down** has redesigned its Internet site (www.systemofadown.com)... **Marduk** will release 'La Grande Danse Macabr'e to stores on May 15th, 'Infernal Eternal and Obedience' will be released on April 17th, with tour dates to be announced soon... the first of two live-in-concert CDs by **Les Claypool's** **Frog Brigade**, will be available at retail on Tuesday, April 10... **Cave In** to open for **A Perfect Circle** on select dates... **Juno** and **Dismemberment Plan** are releasing an EP, four songs, 2 covers, 2 originals... **Jets to Brazil** are heading back out in support of

Opeth

their latest, 'Four Cornered Night'... April 12th - May 26th, Atom and his Package is on tour in Israel... St. Paul's **Selby Tigers** to tour opening for **The Donnas** and **Bratmobile** starting March 2nd... **Savatage**, which recorded its new album 'Poets & Madmen' as a quartet, has returned to a six-piece with the announcement of a new vocalist and second guitarist... Victory World Records of Chicago will be internationally releasing an album of **Jah Warrior Productions** titled 'Rootical Vibrations' March 20, 2001... **Glenn Hughes** will make his return to U.S. stages this Spring as he begins playing the first American solo dates of his career... vocalist **Edu Falaschi**, drummer **Aquiles Priester**, and bassist **Felipe Andreoli** have joined founding members, guitarists and main songwriters **Kiko Loureiro** and **Rafael Bittencourt** to complete the new line-up of **Angra**.... **B-Movie Rats** to tour with **The Streetwalkin' Cheetahs**... **Daft Punk** released their much-anticipated sophomore album, 'Discovery' on Virgin Records... **Burning Airlines** finished their second record called, 'Identikit' - it will be

released here in the U.S. on May 7th.. **Spineshank** are currently on the road with **Orgy** and then will meet up with **Disturbed**, mid March... Cheeba Sound/Virgin Records announces an April 3 release for the soundtrack to the film **Blow** starring **Johnny Depp** as George Jung... **Nonpoint** is performing dates with **Sevendust**, **Hed(pe)** and confirmed for **Ozzfest**... **Staind** will follow up their platinum-plus album, 'Dysfunction' May 8 when they release their second major label album, 'Break the Cycle'... **Unset Black** has signed up with Blue Worm Records... how would you like to get your morning wake-up call from the **Backstreet Boys**? Personally, I wouldnt. But, accoing to ARTISTdirect and its alarm clock, the **MP3 O'Clock**, bringing MP3 technology to your bedside, the MP3 O'Clock incorporates a full function MP3 player into a high tech alarm clock. O'Clock allows you to download 50 seconds from any

CD, MP3 or WAV file into the clock, so you wake up to exactly the greeting or music you want, and will retail for $54.99... **Megadeth** begins when the quartet's new single, "Moto Psycho" and hits radio airwaves on March 27. A video for the song is being filmed in early April.. well, the last bit of shit is more ozzfest info. **Ozzy Osbourne**, **Marilyn Manson**, **Slipknot**, **Papa Roach**, **Linkin Park**, **Crazytown** begin 6pm on the main stage, hosted by **Rev. B. Dangerous**. Yikes. In addition, there will be two side stages with fifteen more bands: headliners **Disturbed**, **Mudvayne**, **Taproot**, **Cold** will stay on top the whole tour while **Union Underground**, **Nonpoint**, **American Head Charge**, **Black Label Society**, **Pure Rubbish**, **Hatebreed**, **Drowning Pool**, **Systematic**, and **Beautiful Creatures** rotate city-to-city. In addition, splitting the dates in half will be **Godhead** and **Otep**, and **Boy Hits Car** and one act to be determined. I'm spent. **End.**

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Ask Dr. Shrink

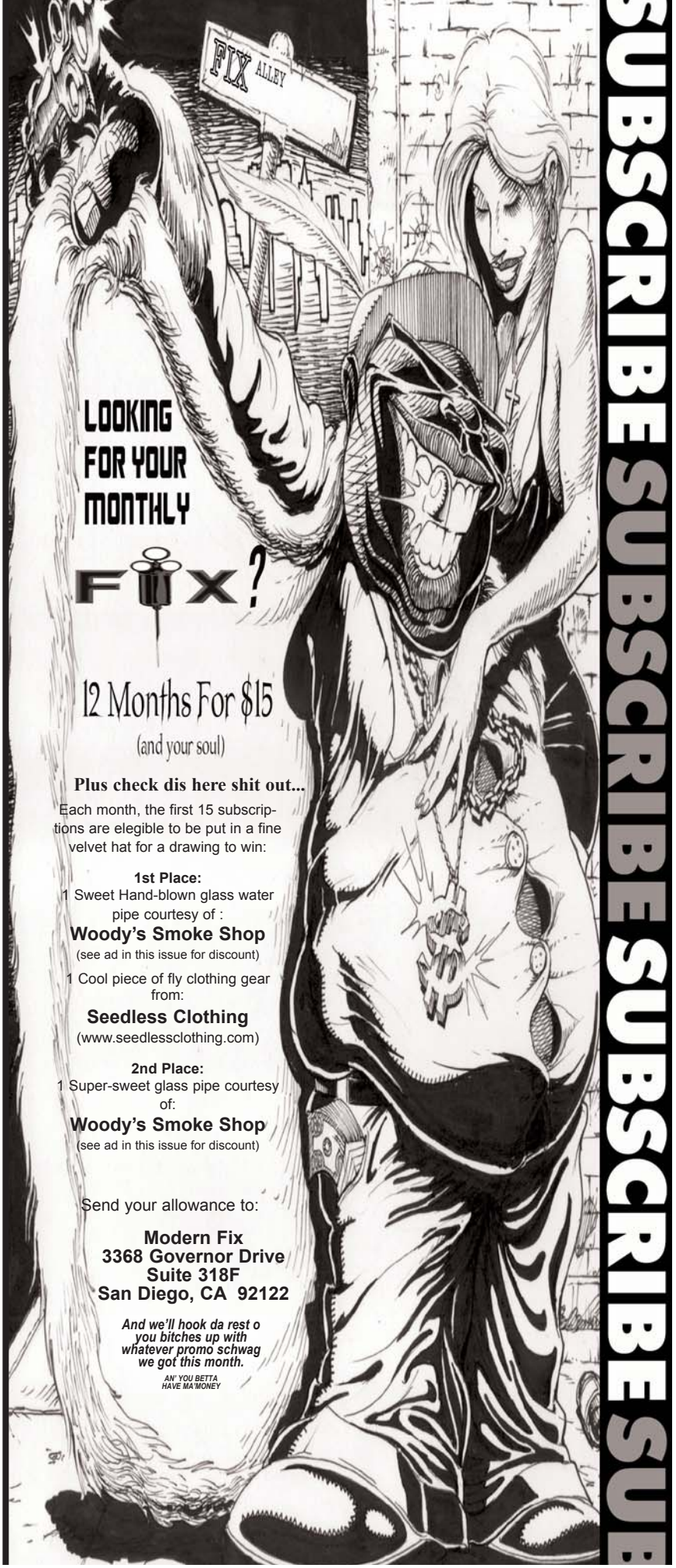
How should i approach my girlfriend if i want to try s&m sexual acts? I'm not sure if she's interested or not, but I don't want to scare her off talking about it.
- Hunter (submitted by email)

Mr. Hunter,
S&M, like any sexual subculture, is tricky to the unwary. Most partners resist until they are certain it is only a "game", and that you are not truly caught up in a promise of erotic return from her true pain or fear. Sadomasochistic pain, broken bones, blood, torn flesh, and more, is limited (in truth) to a very unfortunate rather tragic few. If you want to "take a look" with her in some "invisible rope" bondage or S&M folly to have an alternative to routine sex, not much can go wrong. I suggest you say: "I'd like us to take a look at some (specific) playful bondage stuff. If we find something fun, we'll keep it, but, if it falls flat, we'll chalk it up and move on." However, if thoughts of pain related S&M are real serious to you, or is the only sex that promises "true excitement", be wary. You are "narrowing your sexual horizon" and it will only get narrower. Do not get too serious about S&M. Life is too short to not explore sexual pleasure potentials, but much much too short to waste away in the S&M sexual sub-culture "trap."

I'm male, early thirties, and i consider myself straight. I've been successfull picking up a few chicks in bars, and I've even been on a tv dating show, but lately, I've had strange feelings towards my male partner. I've known him for a few years, strictly buisness, but lately i've felt really sexually attracted to him. He's about my same age, but he's a guy, and this freaks me out. What should i do?
- Mark R, North Park

As with "Hunter" in the letter above, you are in charge, be careful of choices you make. Men may feel primordially drawn to other males, without, as our society requires, making a powerful life choice. . . gay or straight. Years ago, there was an erroneous general sense that "if you had homosexual thoughts, you are homosexual, so go for it." Now we know, humans have much more control over life choices and desires, and overall, can decide to not be led away by every urge or desire. Unless you wish to move into the homosexual or bi-sexual cultures, do as others do. Be aware you are having an "undesired desire" and also be aware you can resist it, similar to how we resist making a pass at our brother's wife, the 13 year old next door or how we resist robbing a bank, or going 70mph on Alvarez street at high noon when we are late for work. Life is YOUR choice. Primal feelings do not have to win.

Dr. Shrink is an actual licensed California psychotherapist with offices in LaJolla and San Diego. He is very experienced in issues of sex therapy and in therapy to control unwanted sexual behaviors. His latest book on sex stuff, "Men and Sex, Heroes and Jerks", published October, 2000, is still warm from the press. It is available at a special reduced price for Modern Fix readers - $25.00, including tax and mailing. Call 858-452-1199 to order your CONFIDENTIAL copy. http://home.att.net/~huntington-center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H-A-T-E

Sno-Core Rock Tour @ The Hollywood Palladium

I HATE the Palladium! I fucking HATE the Palladium! I don't think I can stress enough how much it SUCKS and that I truly HATE the Palladium! I hope everyone that works on the security staff and anyone who makes the decisions about security gets cancer and dies a slow painful death. Sorry, no kemo for assholes, your out of luck. Man, I'm trying so hard to refrain from sounding like a whiney little brat but I can't contain my rage any longer.

Sno-Core was and shall forever be my last concert at the Palladium until they change their ways. If you've been there, you must know what I'm ranting about. I've been to the Palladium many a time and each visit seems to get more and more ridiculous I wouldn't have even attempted to go this time except I just had to see Fear Factory. So I came to the show stripped down because I already knew what dickishness would be in store for me. I didn't even bring a purse because I knew they'd make me throw out half the contents. And they still fucked with me! I wasn't able to wear my belt, bracelets or necklace. None of which I have ever been asked to remove at ANY concert. I've even worn this very same belt to the Palladium several times. No wallet chains, no sharp objects were found on me because I know better. Their biggest problem was my belt, I was asked to take it off. Being as buzzed as I was, I was cocked and loaded with tons of attitude. Then barrage of bad-mouthing began... I couldn't help myself, I went Richter. I made a scene and embarrassed my date. I asked to speak to the manager. I just wanted to understand why it mattered if my belt had metal rings or no metal at all? I mean, what the fuck am I going to do with a belt? If I wanted to whip or strangle someone, I could do it with a plain leather belt just the same. I don't give a flying fuck if your metal detector beeped. How about I shove it up your ass and see if it beeps?

Well, amazingly they still let me in after my spectacle and I had a shitty time of course. I missed Kittie and all the other openers but I did see my beloved Fear Factory. And I drank... and drank... and drank in an attempt to relax. Finally a hit off a buddy's joint took me where I needed to be.

Concert's over, I'm feeling good, I'm ready for the afterparty at the Rainbow. Unfortunately, my stomach's not. Yes readers, I blew chunks. Right on Sunset. I pulled myself together and was still Rainbow-bound until round two blew in the parking lot. By this time, I realize... I'm Done. Too bad we already paid for parking. Just as I'm starting to think this is the worst night I've ever had in Hollywood, it gets worse. On the way back home we get a flat tire!

I still have respect for this landmark facility, but I feel only hatred for the establishment that operates it. I've concluded that if the Palladium is not down for the metal, than I'm not down for supporting any metal concerts there. I wish that metal bands would join me in this boycott but I know there are too many politics involved and my wish will never be a reality. If you've had a similar experience, I urge you to slander the Palladium on their own website's forum at www.hollywoodpalladium.com. Perhaps if enough people voice their opinions and share their experiences, the security measures will be changed and they'll start actually being cool to music lovers. Until then...FUCK THE PALLADIUM!

Rock Star Watching

100th NAMM Show @ Anaheim Convention Center

It's a sport I've always enjoyed. Rock Star Watching, that is. And there's no better place for it than the annual NAMM Show. NAMM, The International Music Products Association, (yeah, I know they should call it TIMPA, but anyway...) plays host to thousands of musicians every year and showcases the latest in cutting edge technology. You can spot artists from **Slayer** to **Santana** (pictured). You can even get an autographed shirt from the legendary Jim Marshall. The afterparties are always a blast too. Although, this year I opted to go to **Sno-Core** instead and we all know what a big mistake that was.

Club Basher

Club Crasher @ House of Blues in Anaheim

You wouldn't be able to tell from my comments on the Palladium earlier but I usually refrain from bashing a club or venue too much. You never know what the future holds, you know? But here is another case where I can't help myself. January 22nd marked the Grand Opening of Club Crasher at the newest House of Blues in Anaheim. I took one look at the crowd out front and turned the other way. It should be called Club Middle Eastern. You know I'm not prejudice but I was just amazed at the homogony of the clubbers. Where did they all come from? I'm guessing from L.A. since Club Crasher is a club in L.A. as well. I figured I've seen enough slicked back greasy haired, black leather jacket wearing sons of wealthy sheiks for one lifetime. And if I get the urge to see more, I can always go to the Gate, God's Kitchen, or now...Club Crasher.

ROCK HARD

The Resurrection Is Upon us...

Rock Hard @ Live Bait - Long Beach

Well not exactly, but it's a start. WWW.THEROCKSHOW.NET, the same people that created THE ROCK SHOW have started a new club and this time it should be safe from all the Orange County conservative bullshit. Because it's at Live Bait in Long Beach! A location just outside the dreaded, "Orange Curtain". They've proven you can't kill Rock 'n' Roll. The club is called, ROCK HARD and it's every Thursday with the same shit you know and love. Free Music Giveaways, Heavy Metal Go-Go Dancers, $2 Drinks, the best bands in So. Cal, and DJ 9-Volt of course. You can check the website for the latest calendar of events. It's a little farther drive than it used to be but it's worth it. Long live METAL!

Acne and Anarchy

T.S.O.L. @ Chain Reaction - Anaheim, CA

I've been avoiding this venue for a long time but the night came when I had no other plans and a free tickets to see the legendary T.S.O.L. Now I know why I was avoiding it. Sweaty, bumpy-faced, pre-pubescent boys bouncing around EVERYWHERE! And no alcohol to help

T.S.O.L.

me cope with the situation. What's a girl to do? Well, I bought a cactus cooler and made space to sit on the bar countertop for a decent view of Jack Grisham in his flamingo pink ruffled tuxedo shirt. Once I found my perch, everything seemed much better. In retrospect, I'm very glad I went because some new songs were revealed at this show which I may never hear again... so **T.S.O.L.** threatens. They are in a lawsuit right now that is holding up the release of their latest album. Apparently it's complete and sitting on a shelf somewhere waiting to be mass produced.

Photo credits: Santana - www.namm.com

Title
of the cartoon

TWO PEOPLE ARE *TALKING*.
A GUY IN A HAT **WALKS BY**.
A DOG, IN THE DISTANCE, **BARKS**.
TOO MUCH COFFEE MAN JUMPS IN AND MAKES A *WITTY OBSERVATION*.
THEN HE HAS AN *EMOTIONAL REACTION!*
A *RESOLUTION* AND *PUNCHLINE* GO HERE.
THEN COMES A *CYNICAL COUNTERPOINT* TO THE PUNCHLINE.
AND *POST-JOKE* BANTER.

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i was trained for years making sure i knew everything to help the needy
but sometimes i cant help think
i was snatched out the jungle to wipe this gimps ass
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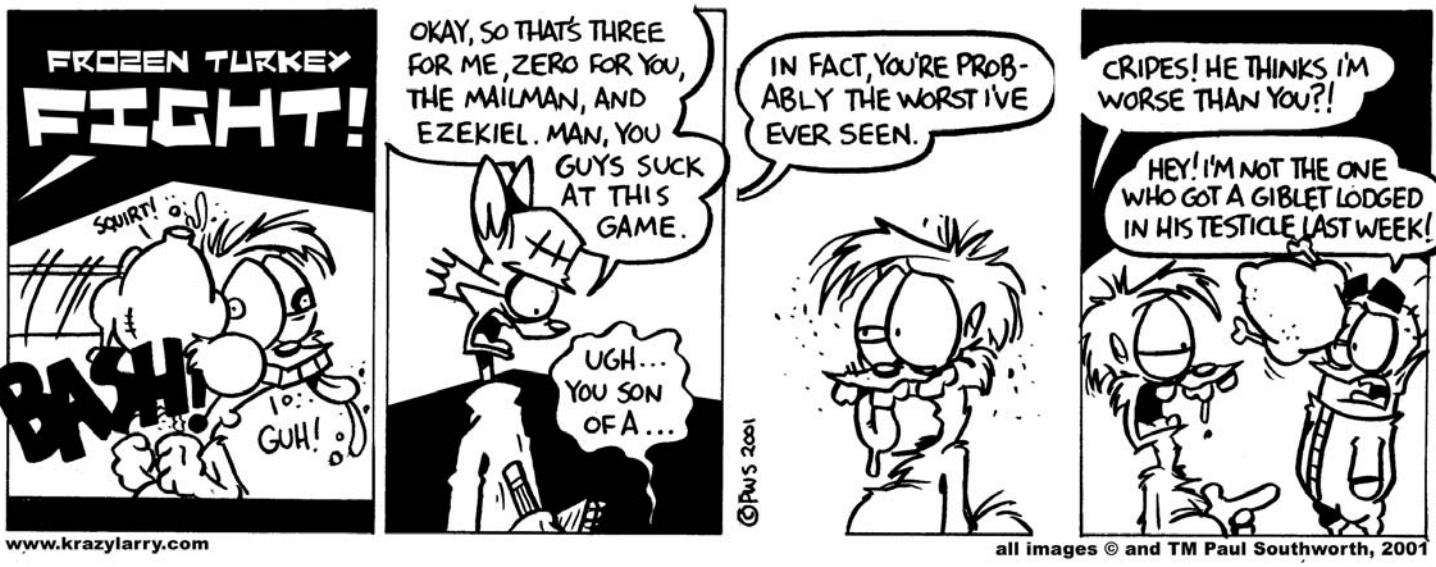
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FIGHT!
SQUIRT!
BASH!
GUH!
OKAY, SO THAT'S THREE FOR ME, ZERO FOR YOU, THE MAILMAN, AND EZEKIEL. MAN, YOU GUYS SUCK AT THIS GAME.
UGH... YOU SON OF A...
©PWS 2001
IN FACT, YOU'RE PROBABLY THE WORST I'VE EVER SEEN.
CRIPES! HE THINKS I'M WORSE THAN YOU?!
HEY! I'M NOT THE ONE WHO GOT A GIBLET LODGED IN HIS TESTICLE LAST WEEK!

www.krazylarry.com

all images © and TM Paul Southworth, 2001

The Killing Flame

Singer Joe Calling from a payphone. They hadn't paid part of their bill over a disputed charge. Starving musicians railing against the injustice of the system. Utilizing the backup plan of the calling card... the interview occurs.

Bushman: The Killing Flame has its roots in punk, but the music embraces a lot more hook and pop than your typical hardcore band. Is this the west coast influence?
Joe: It comes from our guitar player Joe Foster 's love of that music. And he and myself are heavily influenced by the Adolescents and Social Distortion and Agent Orange and these Orange County bands. Their whole vibe is that pop hook. Where the east coast is that heavy metal influence.

B: The opening track off of "Another Breath" is the bands name. When a band actually dubs a song with its own tag, it deems said song "anthem" status. Does "The Killing Flame" represent The Killing Flame?
Joe: We really wanted to write a song with the band name in it. Songs like 'Minor Threat'... we thought that was cool when bands have a song that's the name of the band. So when we wrote that song, we wanted to open the record with the theme of a straight-on hardcore record with all of our influences. And we were trying to sum that up in the first song. So in a sense it is an anthem for what the band's about, but it was also a statement of what the record was going to be about.

B: Especially with a not-so-subtle jab at bands that have abandoned their credibility for radio chart positioning. Are there any specific targets you had in mind when conceiving this?
Joe: Yeah, it wouldn't be what you would atypically think of. I have friends in big bands that have gone on to success. We weren't trying to take a stand that we are so DIY that we are anti-someone making a living off of what they love doing. It seems that when some bands start off they are already on the label, to make the video. And there is a couple of bands, especially one that we were kind of directing that at, but I'm not going to drop their name because it's not fair for them because they are not here to rebut that. If you are a hardcore detective, you can probably figure it out.

B: How do you see the differences between what is called 'punk' on the west coast, as opposed to the east coast scene (which The Killing Flame seems to more a part of in sound).
Joe: The audiences that our music is geared towards are predominately going to live on the east coast. It wasn't always that way. There was a huge hardcore scene out here back in the 80's and early 90's which was kind of replaced by the pop punk scene. The bands that come from Boston and the east coast come from a harder climate, a harder condition. A lot of the bands out here (including ourselves) grew up in suburban homes and went to typical all-American high school type things. It's a lot different living in New York City or living in Boston than it is living in Southern California. It comes across in the writing. I love a band like Blink 182, but they are healthy kids from happy families. And then you look at like, the Cro-mags. It's like comparing an apple to a brick.

B: In survival, you say, "I wonder if Ian knew his words would come to mean survival". Ian who? And how did he come to have such an influence as to him put into a lyric?
Joe: Ian MacKaye (Minor Threat). It meant it's kind of a straight edge anthem type song. There's a lot of pros and cons with straight edge. But one thing I've always liked about it is you can trace it to the very beginning. Like if your tracing punk, people say, Sex Pistols, New York Dolls and people make arguments for MC5. With straight edge, you can trace it back to one guy and one song and one band. And that's where it begins. With Minor Threat and the song "Straight Edge". To me, that's been kind of cool to see something that you can find the beginning of and it's still going strong today. When I was writing that song I was thinking, "When those kids from DC were starting their scene, if they thought it would live on more than the couple of years that they were into it". From something like that, with such a heavy influence, for good and bad, because there are some huge negative things that go along with straight edge, it's kind of like an ode to the whole scene I grew up in.

B: How much of that straight edge tag does the Killing Flame wear?
Joe: The Killing Flame today... there are a couple of straight edge guys in the band. My whole take on that is, I support those kids because I'm an older guy and I grew up in a straight edge scene. It was a lot different then than it is now. I understand the kid who is straight edge, and why he is straight edge, but I'm not going to take a full on hard stance of a straight edge band because for one, I'm not a straight edge, in the sense of the word "person" anymore, and two I can't identify with what straight edge has become when it's become so elitist and...

B: "Militant"?
Joe: Yeah. We played a National Edge Day show in Boston (back in October). It was cool because it was a big show and we met a lot of great kids. But it was also bad because I looked out at the audience and saw 1200 suburban rich white kids wearing the same type of jackets, same baseball hats, same bleached blonde haircut and they've gotten so caught up in the image and the look of the scene... and they are missing the point. There was a great quote at one time which was, "Straight edge is the ultimate form of rebellion, because its rebellion against your own peers". Which was kind of cool at the time because when I was in high school, there were two straight edge kids. Me and my friend. And a school full of jocks. We were friends with them, and we had friends who did drugs and drank and we were all cool with it. It was just kind of our own thing. But nowadays, straight edge is a cool healthy thing on the surface, and the basic principle... there is nothing negative about abstaining from doing drugs and drinking and taking that stance... what's bad about it is when they try to restrict people from living their own lives.

B: The coolest straight edge kids I've ever met are the ones who you wouldn't even really know are that way because they don't wear it on their sleeves. It's a personal choice.
Joe: Like I said, that's how I was growing up and that's how the people I consider my friends that are straight edge are. But there were some bands that came up in the 90's that made it kind of a hateful type of expression. What cracks me up is these are kids who... I'm not a fighter, but I could kick all their asses if it came down to it. And they are trying to be hard and make straight edge real evil and real vio-

lent and real anti. So the stance we take on that is, I'm pro- the straight edge kid, but I'm anti- the straight edge movement at this point.

B: 'Survival' also has a stripped breakdown with mostly piano and marshmallow bass effect. How do these unlikely elements end up in a The Killing Flame song?
Joe: That was kind of a studio thing. The producer that we worked with, Jun Murakawa helped us come up with that. When it came to that break, it used to be just a straight bass run and then we kind of came with that little lyric and built it back up. Jun thought it would be cool to make this real spacey bass sound, which we toyed with way too long. It's more of a studio trick. I liked it because it was such a contrast in that song. It's more like a rocking middle part which breaks down to this dreamy piano part. The piano part came from Joe Foster writing that part on guitar and then playing it on piano. When Joe writes, he writes in real peaks and valleys. He likes to build things up to break them down. Quiet to loud and loud to quiet. He has a real dramatic writing style.

B: Support your up-n-comers. Who should we be checking out from your scene?
Joe: I think I mentioned Carry On. There's a band called The Third Degree, which is a skatepunk band from around here, like a Black Flag blast type band that's really good. On the pop punk kind of scene, there is a band called Some May Say that I like. From the east coast there is some great bands... there's a band called American Nightmare.

B: Any issues that need to be addressed in the world of The Killing Flame?
Joe: I think our band is more of a social-political type band. Which I think is a natural progression of thought when you come from that hardcore scene. You're concerned about your friends being backstabbed and whatever...

B: The domination of adolescence and politics...
Joe: Those are viable concerns when you are a kid. You're concerned about your girlfriend leaving you and jocks at your school or whatever. But I think the natural progression if you are a free-thinking individual is you end up becoming very politically and socially aware. My strongest thing politically is I'm so fed up with the centralist political system in this country. We need more than a two party system. People give other people shit for voting Green Party. Is that really the issue? Or is it that you have two parties that are moving toward each other so they are almost identical now at this point. I just finished reading a Rollins book called, "Smile, You're Traveling". I don't agree with anything Rollins stands for either, but he was talking about how America is so like... the typical American has become so sedated and lost in the world of shopping and... it's such a circular trap for the average American that they can't see past their front door. People become real insulated in their house. They buy stuff to keep them inside. They watch TV and rent movies and play video games and whatever. And they are so unaware of what's really going on. You don't know anything about the world by watching CNN. That's my biggest concern when you talk about an uphill fight. You can try to change the political process but when Wrestling is one of the top ten shows on cable? And all the reality based shows, god how boring. But I'm guilty of it to. It's going to become like we will be just watching our own lives on TV.

B: Our lives are so diluted and boring, they can create a better one on TV to watch.
Joe: The scary part is you can trace the chain of the corporations who own the TVs who put on the shows to keep you watching to buy the product... when you really think about it, there's something to that. It's not just a bunch of crazy liberal rhetoric. There is a reason why major corporations now own the TV stations so they can control basically what's being put on the shows to keep people tuned into what they are selling.

B: I think as TV and Internet meld, the independent voice will be heard more.
Joe: It already has started. The Independent Media Group... there's a thing called Regeneration TV that's on the Internet. They are such grassroots things, but it's a start. When they had those protests in Seattle and DC, the Internet coverage of that got some legitimate credibility because they were on the spot updating. To the point where the major news sources were tuning into the internet stations to get the latest on what was going on there. So when an independent Internet source can become a legitimate news source... then we are starting to get somewhere. One of the pro things about having Bush in office is he's anti-regulating the Internet for awhile now because... he doesn't understand it, I don't think, and he wants to take a good look at it over his term before he makes a decision.

B: What's the last example of stupidity you've had to deal with?
Joe: The frickin' phone company I've been dealing with all day about getting my phone turned off. Here's what pisses me off dude. No one is accountable for anything anymore. Sprint is my long distance carrier, but Horizon is my local carrier. So Horizon doesn't want to deal with Sprint and vice versa. So I've got to talk to 4 people to get my phone connected. They transfer me around... its' ridiculous.

B: What's the last example of human compassion you've witnessed? Someone being cool for the sake of being cool?
Joe: This isn't really human compassion per se, but there's this dude who hangs at my coffee house where I work. He's been coming in here now... he's been living down in Long Beach. He's one of the guitar players for Pearl Jam. His name's Mike McCready. And I talked to this dude for months, I just found out a couple of weeks ago who he was. And so now I've got such a new outlook on that band. I've always been kind of a closet fan, but that dude has been by far... he's been so cool to everyone around here. You talk about a down to earth dude. Where I work, it's in Long Beach and there's a lot of old punkers and ex-drug addicts. They're addicted to caffeine now so they come in here. Some of the people who work with Pearl Jam as regular road crews are regulars here, so he's just been down here staying with them. And I just thought that was one of their bros, and I didn't realize this guy was in one of the biggest bands in the world. He couldn't be more down to earth. Totally interested in other people and their writing and their music or whatever.

B: Messages to the masses from the Killing Flame?
Joe: Yeah. Buy the new Rocket From the Crypt album. It's so good, they finally figured out how to mix their horns. It's a great record.

Most honorable The Killing Flame.

Interview: **Bushman**
photos: **Laska R. Elvidge**

Marshall
Marshall
CERWIN-VEGA

Off El Cajon, in a building the size of a large house, a rotating-name club has been dying and resurrecting more often then Jesus. After a few runs as a record store, and now apparently a coffee house by day, it's become Xanth. Located on 4225 30th at El Cajon Blvd in San Diego, it's a small club with about two rooms inside, and a small outside room for the smokers. The smaller room features couch's, tables, and appears to be the place for non-music acts with a chill atmosphere. The larger room contains two stages, opposite of each other, with a DJ booth high up on the wall in the middle and a cage opposite of the DJ booth, apparently for women (which I didn't get to see). There we're about six bands on this list, and I was told a different time, so I ended up catching the second to last act. I didn't get their name, but they faired pretty well. Fairly long set, with the aging style of Slipknot without the look. Actually, they reminded me a lot of what Slaves on Dope COULD sound like if Slaves didn't suck so badly. The only gripe I had was that the singer announced his band's CD was for sale (in the 2nd room) for $10. Ten bucks? What the fuck, with Napster and low CD prices anyway, I cannot fathom a local band trying to get their support up charging THAT much for their music. I've seen plenty of bands, good and bad, selling their CD's for $5 or even giving them away. To their credit, they did give away a CD to some longhair metal guy that was standing in front of the PA. After the band that shall be unnamed finished their set, the usual crowd split went into effect. Immediately, the DJ got on his tables and began spinning everything from Rage to Jurassic 5, scratching and swapping like a mofo, while P-Skill from Swan and another started breaking in the middle of the remaining crowd. After checking this out for a while, I moseyed on outside, where Xanth has four large hookah's with various flavors of smoke available. Pretty sick idea. If interested, you purchase a mouthpiece and then smoke as much as you want of any flavor. Now, if pot were legal I would have been a bit more interested, but what are ya gonna do. I was still ripped from the chronic on the drive over, so I had no qualms with big tobacco's sheep.

Back inside, Swan's equipment was being setup, and in the meantime we were subjected to the entertainment, hooking two women together. Two hotties, one with tattoo's over a good percentage of her body, both scantly clad, appeared onstage. A hook apparatuses was attached to each back, and, back-to-back, they were connected with a steel line. They stood on each side of the stage with the taught wire holding them together, and slowly leaned back and forth. Pretty crazy. I wasn't really aware that back skin could stretch, and admit, I was kind of expecting one of the ends to suddenly fly in the air, the music stop, and help rushing on stage. Alas, it didn't happen, which is probably good for the girls. After the shenanigans, Swan jumped onstage and got straight into it, starting out with their 1st song off their CD, Core Damage. They played an awesome set, and are currently my favorite local band. A description of their music genre or style would give them little justice, but they're basically a more metal, screaming version of Fear Factory. A five piece, with drummer, bassist, guitarist, singer, and singer/keyboardist, they create a unique but tight sound. Melodic, but hardcore as well, which is a tough bit to pull. I don't know, go buy the fucking CD or check out their website, www.Swan-uplink.com, and if you can, check these fuckers out live. Totally worth it. Although I had to leave after their set due to an emergency, I heard in the 2nd room that an 'energy pull' set was performed for a good hour. Although I did miss that, Jking, a fanatic of that kind of thing, informed me that he had front row seats, and it was one of the best shows he'd seen. Thanks for the fucking pictures, dick. So if you're into that kind of thing, you'll be happen to know it went well! All in all, one of the best local shows I've seen, ever. It was that good. You can also meet the James, the bassist of Swan in person at Stigma Body Piercing in Pacific Beach. Who know, maybe he'll pierce and hang you from the ceiling by your genitals. Lucky you. Swan - good. Genital hanging - bad. Xanth - good. Local band CD's for $10 - bad.

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4/20	Engine Room - Houston, TX	5/03	Club Laga - Pittsburgh, PA
4/21	Dreamworld - Arlington, TX	5/04	Harpo's - Detroit, MI
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photos and review: Bushman

FACE TO FACE

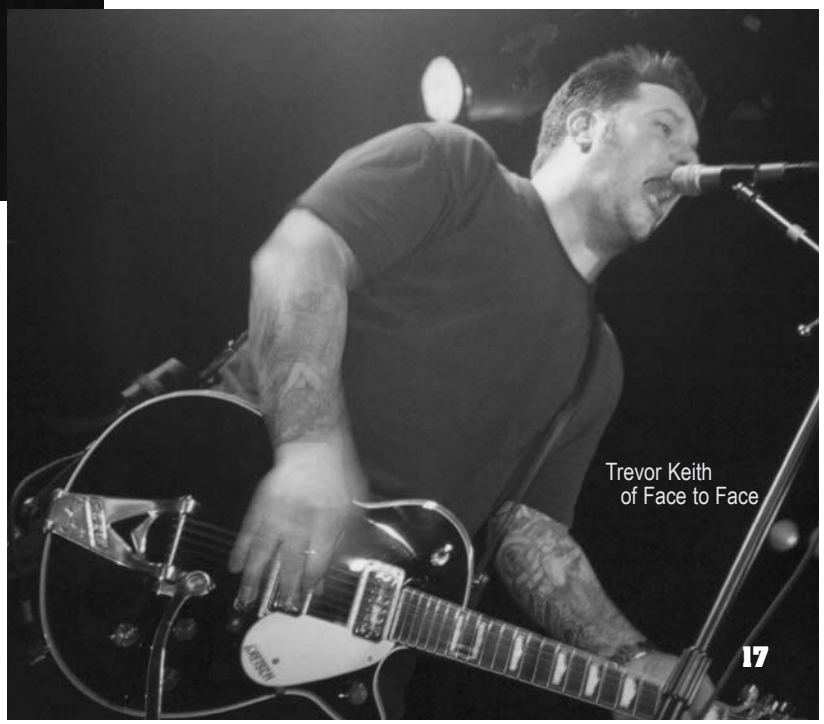
~~SNAPCASE~~ - H2O

Scott Shiflett
of Face to Face

It's a Monday night in San Diego. Cane's is attempting to do a double show featuring H2O and Face to Face for the early show, and Snapcase and Face to Face for the late. Our attempt at catching the early show was foiled by a lack of press tix for H2O. The second show was dampered by the fact that Snapcase canceled their show. Bummer.

I'm not sure if it started earlier because of this, but I caught the last two songs of H2O. They had just finished their second set of the night, but you wouldn't guess it from the energy the band was giving the crowd. The crowd generally returned the favor. I regret not catching their whole set.

The standing room only crowd (and small gathering of beach kids on the seawall outside just listening) reflected the respect this band has earned. No big radio hits, and MTV is a world away, yet this hard working rock outfit shows that sticking to what you do best will get results. Face to Face deliver rock with punk flairs and it's very sincere and straight forward. Same with their live set. Very little banter and their stage presence is basically just rocking out in their respective zones. I am not the most familiar with their entire catalog, but the crowd knew every song and the smiles plastered across those crammed up front told the story of the bands ability to rock the masses. For a Monday night and offering two shows, the crowd was almost as impressive as Face to Face.



Trevor Keith
of Face to Face

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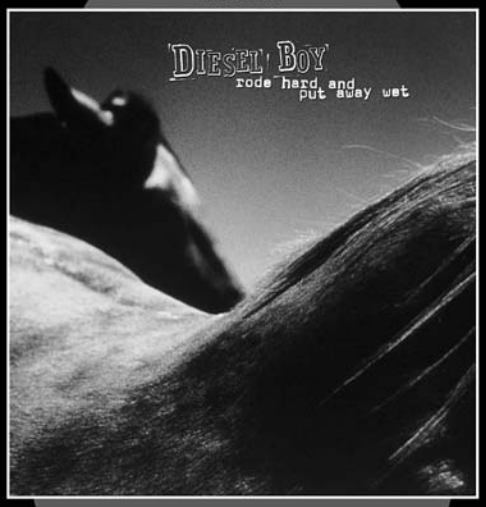

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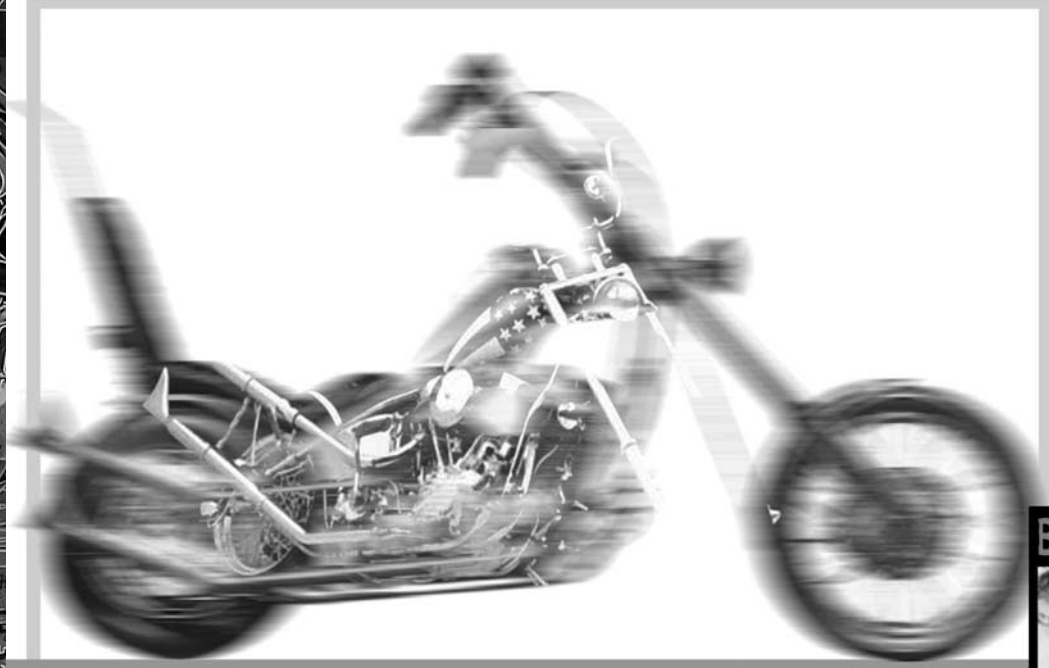

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Dear Mr. Cop,

Summer of 1996. Girlfriend was driving in Ocean Beach, San Diego. I was the passenger in her car. She had a small rear driver window out and got pulled over as a result. She was asked to step out of the vehicle. She was then searched and the cops found a half-ounce of marijuana in her fanny pack (there was a half a joint in her ashtray left from a session between her and her coworker from a previous day which gave the officers suspicion to search her). At this point, I was asked to step out of the vehicle. After being asked if I had any weapons or drugs, I was searched. I possessed nothing illegal. I was then asked if I was under the influence of marijuana. I was, but of course said I was not. After being repeatedly asked if I had any drugs, and searched more thoroughly, I was instructed to stand off to the side and keep quiet while they processed my girlfriend. She was placed in the back of the cop car and the two officers proceeded to search the vehicle. One then came over to me, instructed me to turn around and put my hands behind my back. I complied asking what this was for. "You are under arrest" was the officer's reply. "For WHAT?!" I demanded. I was harshly instructed to stand still and keep quiet and they would get to me. Approximately another 10 minutes of car searching went on (I'm still standing on the sidewalk in cuffs - the ONLY time in my life I'd ever worn them) until the other officer came back to the car. As nicely as I could I inquired as to why I was in hand cuffs. The officer said I was under arrest for the possession of marijuana. "What marijuana?!" I urged. You'll have to speak to the

other officer (the one who had originally put me in cuffs). When he returned I asked, "What marijuana am I under arrest for possessing?" The cop then held up a bag that had a few seeds, some stems and my girlfriend's small marijuana pipe. I knew it was her pipe, but had no idea where it had come from. My girlfriend spoke up from the back of the squad car, "That's not his, that's mine". She later informed me that it was stashed underneath her drink holder that rests on the floor divider between the driver and passenger.

We were processed and ticketed for possession of marijuana. I pleaded innocent (which I was). I was appointed a real lawyer who showed me the police report. It said the cops approached the vehicle, saw the joint, saw the bag with the seeds, stems and pipe between my feet on the floor and then arrested us both promptly.

My question is this: Why did the police feel the need to lie to convict me of something I was innocent of?

*Note: Although it did cost me a day in court and a meeting with a lawyer, said kick ass lawyer laughed at this case, got it dropped to "disturbing the peace" and 10 Narcotics Anonymous meetings. Of which I went to 1. So although I did beat the wrap, it did cost me time, frustration, my only unpleasant experience in hand cuffs, and perhaps most damaging of all, destroyed any faith I had that the police were indeed fair and just.

- Spicoli

Dear Spicoli,

I can't answer why the cops lied in an attempt to convict you but if the events happened the way you said, it was wrong and the overwhelming majority of cops would agree. My old partner used to tell people: "Hey, we can't prove the dope (or gun, or stolen property, etc.) is yours this time, but there will always be another day ... and maybe that time we will. " Then we'd let them go and we would almost invariably find them dirty, again.

However, there is an important point to remember here: Until things change, there are laws on the books having to do with possession of drugs, paraphernalia and related things. If you choose to tread a thin line and risk being caught (even if you're just in the wrong place at the wrong time) things like this may, indeed, happen again. I'm not saying it's right ... I'm just saying it is. Maybe a better idea is to keep it at home rather than flaunt your relationship with luck in the street.

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S.O.D.

Scott Ian and his good taste in music.

KILL YOURSELF- THE MOVIE

I just watched SOD's "KILL YOURSELF: THE MOVIE" for the fifth time. I still don't get it, and I don't care - which is precisely the point. Billy Milano said it best when he stated, "It's so weird; that people actually consider us a band. That's the funniest thing I've ever heard in my life!" Still, bringing the phenomenon that is SOD into the living room via VHS or DVD is enough to warrant the sporting of one's most tattered, stained show shirt, a large bag of pork rinds, a few close friends, keg and the most righteous of buds to be found.

Do these things, crank up the volume and you'll be all set. As the movie opens up and the band takes stage at The Metro in Chicago, it'll feel like you're almost there. You can shout, raising your ass half-way off the sofa, arms above your head doing that weird, satanic finger-thing with both hands and chanting, "SOD... SOD... SOD!!! Rrrraaaggghhh!!!" It's fun. Try it.

Aside from live show footage of 'the band's' limited 1999 - 2000 tour, there are plenty of backstage/on the road antics to delight in. And, since SOD's future is continually up in the air due to touring schedules of Scott and Charlie with Anthrax, Danny's other commitments and Billy's management/promotions business, one never knows when (or if) they'll be back. As Scott explains, "SOD was never meant to be anything, really. Certainly, nothing like what it's turned into. It all started with this comic book character-type guy (Sgt. D), long time friends and this really big, obnoxious guy (Billy Milano), who, by the way, is probably the only guy on the face of the planet that could pull off what we do... and it just grew into this thing... a kind of phenomenon. I can't explain it. All I know is that we have a lot of fun with it when we do bring it out, and then it's time to take it back and let it go back into hibernation for a while."

THE GUYS HAD THIS TO OFFER ON THEIR LIVE SHOWS AND LIMITED TOURING:

Charlie: There's always been a sort of mystique about it. People that get to see us should be happy that they have seen it - and then let it go away, let all the exaggerations build up.

Scott: They already have! I hear stories about our Whisky shows all the time when I'm out. Just last night, some guy comes up and he was like, "That one dude - he came onstage, and Billy threw him in and kicked him in the nuts...!" I don't remember that! So, now when I'm out, people come up and they're all, "Whoa, dude... those Whisky shows, man..." and that's a good thing. Ten years from now, it'll be like "God, when I saw SOD at the Forum in LA, it was fuckin' insane..."

Charlie: They picked the stage up! They had this 50-foot Sgt. D who came out... they shut Sunset Blvd. down...! There were riots and everything!

Scott: Like The Doors!

by Jenn Whitehorse
photos: Derek Plank

Dan Lilker and his good tast in fashion.

A must-have for every SOD aficionado, "KILL YOURSELF: THE MOVIE" has critics raving...

"SOD's 'KILL YOURSELF: THE MOVIE' is like a movie for your VCR or DVD player." - Brad Worman, The Sacramento News Report Paper

"And it has music." - Brad Worman, The Sacramento News Report Paper (in a follow-up report)

"Never before has a movie been this movie." - Melissa Pemple, The Chicago Newsy

"But SOD is the real star of this movie. They steal every scene they're in." - Craig Jeffrey, Ten Second Review

"SOD fucking rules! Whoooooaaaaa!!!" - a drunk asshole, right before he vomited

"It's like 'Battlefield Earth', but not as shitty and without the scientology." - Bertie Binglemer, The Denver New York Post

"KILL YOURSELF: THE MOVIE" is available through Nuclear Blast America or the band website at:

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The Death of Alfalfa

Ripped from one of those Hollywood Stories and Scandals shows, I stumbled across the distressing fate of one of my favorite childhood TV pals, Alfalfa. No, I'm anywhere near as old to have come of age with the original crew, and in fact Carl Switzer (Alfalfa) was killed more than 10 years before I was even born. Little did I know the images of the cowlicked crooner of the Our Gang series reflected a man who was murdered over a $50 dispute. There is some controversy surrounding the case based mostly off inconsistances in the stories of those who were present. Through some liberal borrowing of content on the internet, I give you the death of Alfalfa. It seems the industry was making a wreck out of the lives of child-hood stars decades before Mr. Drummund formed his cult of Different Strokes gangsters.

Carl Switzer a.k.a. 'ALFALFA'

CONFUSING FACTS THAT REMAIN:

* After a night of drinking, Alfalfa and friend Jack Piott went to collect money from Bud Stiltz on the evening of January 21, 1959, by pounding on his door posing as the police and forcing their way into his house late at night while he and his wife & children were sleeping.
* Bud Stiltz claimed that Alfalfa threw a knife at him across the room.
* Alfalfa was shot by Bud Stiltz in the stomach, and died.
* Bud Stiltz claimed that Alfalfa, after being shot in the stomach, closed the knife before he fell.
* A knife was found either beside Alfalfa's body, or underneath his body, based on two different conflicting news stories, even though Bud said he had thrown it across the room at him.
* Alfalfa's friend, Jack Piott, said that Alfalfa was unarmed, and there was no knife involved.
* The death was ruled justifiable.

Some questions that remain:

* Alfalfa was shot the year before by an unknown assailant in front of a bar, and suffered a flesh wound to the arm. Are the two shootings somehow related?
* Did Bud Stiltz have any previous arrest or any arrest after he killed Carl Switzer in self defense? We know Alfalfa had a previous police record.
* Jack Piott was apparently the only witness at the crime scene. Why didn't the police take his word over Bud Stiltz's and investigate further?
* Did Carl Switzer's family try to get the case to go to trial, or did they realize that fighting a solid case of self protection from a drunken wildman was useless?
* Also, Bud said that Alfalfa closed his knife as he was falling to the floor. How and why would a dying man be able to do this? But what Bud is really saying, is that a closed knife was found at the murder scene.

WITNESS RECALLS THE SAD, SIMPLE TRUTH OF ALFALFA'S DEATH -

The life of a Little Rascal who grew into a troubled man faded to black 42 years ago. Carl Switzer, who as the scrawny, saucer-eyed Alfalfa of the "Our Gang" comedies made America laugh, came to an unhappy end - shot dead over $50.

For Tom Corrigan of Thousand Oaks, Calif., that night stands out like young Alfalfa's cowlick. He was just a few feet from Switzer when the fatal shot was fired.

A coroner's jury ruled Corrigan's stepfather, Moses S. "Bud" Stiltz, acted in self-defense, but that's not how the then-14-year-old Corrigan saw it.

"It was more like murder," said Corrigan, today a 56-year-old restaurateur who sports the 10-gallon hats of his late father, western movie star Ray "Crash" Corrigan.

Corrigan rarely speaks of the night of Jan. 21, 1959, but, surprised to hear the Internet brims with conspiracy theories about the death of the man he called Alfie, he agreed to go on the record. While Web postings claim Alfie used a police badge to bluff his way into the house and that he was killed over a drug deal, the truth is simpler and sadder.

Just before dark on that January day, Tom heard a knock on the front door. Then Alfie said, "Western Union for Bud Stiltz." Tom recognized the voice instantly. Although Alfie was 32, his voice deepened only slightly from the cracking twang of his Little Rascals days.

Alfie had been around Tom's family as long as he could remember. Crash Corrigan and Alfie had a mutual friend in TV cowboy Roy Rogers. Washed up as a child star at 14, Alfie tended bar and along with Rogers guided celebrities on bear hunts. Young Tom worked at Rogers' Chatsworth skeet-shooting range. He often hung out with Alfie, stopping with him at the dingy bars that dotted the long boulevards of the San Fernando Valley.

Although Rogers landed Alfie small parts in movies, the rural Illinois kid who starred in 61 of the "Our Gang" comedies was broke. Syndicators were making millions running the shows on television, but not a cent was going to the gang.

Rita Corrigan opened the door to find Alfie drunk and demanding. By now, Tom Corrigan had come into the living room.

Alfie swore he would beat Stiltz. With him was Jack Piott, a 37-year-old bit actor. Alfie and Stiltz had feuded for months over a debt.

Alfie had borrowed one of Stiltz's hounds for a hunting trip near Lake Shasta. The dog chased after a bear and disappeared. A rancher found the dog and wanted a $50 reward. Alfie believed Stiltz should pay because it was his dog. When Stiltz refused to hand over the cash, Alfie was forced to borrow the money or lose the dog.

"It just got to be a principle stand with Alfie," remembers Corrigan. "He was feeling down and out and thought Bud should cover it."

The Death of Alfalfa continued...

For his part, Stiltz decided he wanted more than principle on his side. He greeted Alfie that night with a .38-caliber revolver in his hand.

Stiltz was not a man to be trifled with. Crash Corrigan hired the 38-year-old St. Louis tough guy as a bodyguard when he received death threats after a business deal went sour. In addition to supplying muscle, Stiltz was a crack mechanic and welder - skills that came in handy at Corriganville, the movie set and tourist attraction Crash built near the California town of Simi Valley. But Stiltz was the proverbial fox guarding the henhouse. It wasn't long before Rita Corrigan left her husband for him.

Corrigan readily admits he never liked his stepdad. "He was mean. He'd push me around. I never knew what my mother saw in him."

So it was no shock to young Tom when a brawl broke out over the gun that night. While Alfie wrestled for control of the weapon, Piott broke a glass-dome clock over Stiltz's head. His eye swelled shut.

The gun went off. Tom screamed. A piece of plaster from the hole blown in the wall or shrapnel from the bullet grazed his leg. Tom's two younger sisters ran to the neighbors' house to call the police.

The room got dead quiet. "Well, we shot Tommy, enough of this," he remembers Alfie saying as he and Piott retreated. Tom had just stepped out the front door when he heard the gun go off in the entryway behind him. He didn't see Stiltz shoot Alfie. But he turned and saw Alfie - a surprised look on his still-freckled face - sliding down the wall. He had been shot in the groin.

It was then Corrigan spotted a closed penknife at Alfie's side. He figured it either fell out of his fist or his pocket.

Stiltz backed Piott against the kitchen counter and threatened to kill him. Piott pleaded for his life. Rita Corrigan begged her husband not to shoot. Stiltz didn't fire. Corrigan thinks he would have if he hadn't heard the emergency sirens wailing in the distance.

But in the days that followed, he might have wished he had. Piott's version of events bore little resemblance to Stiltz's account. Stiltz claimed Alfie came after him with a knife, screaming he was going to kill him. Stiltz said Alfie managed to close the weapon as he fell after being shot. Corrigan knew that was a lie.

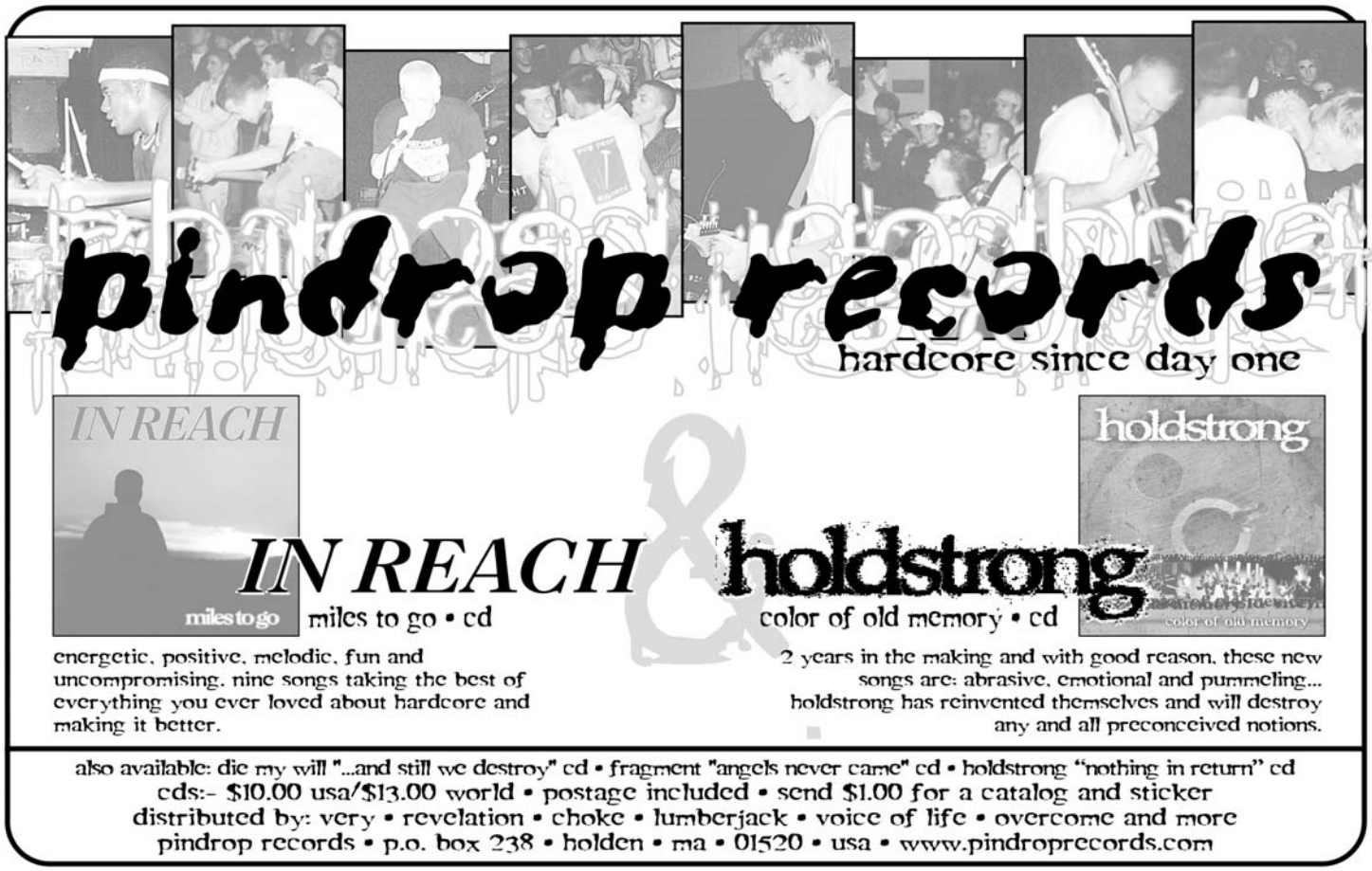
A now-deceased Los Angeles Police Department detective, Pat Poe, interviewed Corrigan and asked if he would tell a judge what he saw. Although afraid of his stepdad, he agreed to testify.

He was never called. A coroner's jury bought Stiltz's version and cleared him a few days after the shooting.

"He didn't have to kill him," Corrigan said. He pointed to a bearskin rug above the bar of his Thousand Oaks Boulevard steakhouse. "Alfie gave that to me when I was 11. He said I was too old for a teddy bear so he'd give me a real bear."

Tom Corrigan is not the only one to remember what happened 42 years ago. Every Christmas until Bud Stiltz died in 1984, he received a card signed "Alfie."

by Colleen Cason
Scripps Howard News Service
From the Philadelphia Daily News, January 25, 2001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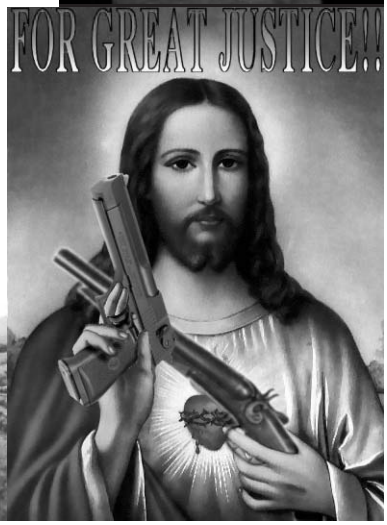
In 1989, a new sidescrolling shooter was introduced to the arcades, called **Zero Wing**. Released by Toaplan, and later introduced to Japanese Sega Genesis console systems, it was your typical sci-fi shooter. Not untill it was translated and brought over to Europe did people take any real notice. Actually, even then nobody really cared untill the ROM world took off. ROM's are video games, usually off older systems, which are readily available online for free to play on your computer. Everything from Mario to Tetris, if it was on a console chances are it exists as a ROM. Anyways, the game itself isn't unique, it's the translated opening sequence. Using 'Engrish', it's good for a laugh and, as the internet usually does to odd things, has turned into a cult phrase of the sorts. Check out the Flash video of the actual intro on our website, www.modernfix.com and see for yourself.



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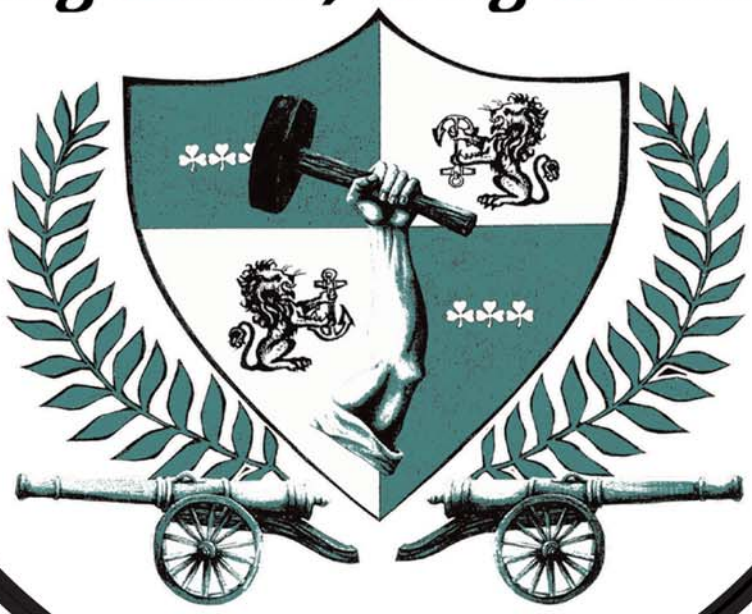
Dropkick Murphys

Like a fine wine, Dropkick Murhpy's gets better with age. This third release is, in my opinion, their greatest, with a dash of everything that sounds good. If you listened to their first album, with their old singer, you can feel the intensity but I don't think the sound had caught up with the feeling. On this album, it's defiantly there. So now, the third release from Dropkick Murhpy's is out on Hellcat Records, and we decided to catch up with Ken Casey and see what he's up to.

Dropkick Murphys

Sing Loud, Sing Proud!



interview by: PR!

PR: the Dropkick Murphy's were born in 96 in Boston, as a band of friends, and you quickly got a following. Has anything changed over the last five years?
Ken Casey: Yeah, it feels better, I mean, people appreciate your music, and its all that much more fun to play.

PR: Did you ever think it would become like this?
Ken: Oh no, not at all. But it didn't happen overnight, it was like, step by step, growing each year, took a lot of work. Since it didn't happen over night, it's not a complete shock, but you can look back and see when we started we were playing for 10 kids, now we play for a thousand. Each time we played, the crowd started growing, one, two three hundred kids, that's when we knew we were doing something right

PR: It must have been nice to have the assistance of Lars (Fredericson, of Rancid) on your first full two lengths?
Ken: Yeah, we basically recorded those in a friend's studio for ten bucks an hour, so we had some experience going into it.

PR: You took over producing on Sing Loud, Sing Proud, right?
Ken: Yeah

Pr: Was that your choice, or..?
Ken: Well, it was kind of a mutual thing on my end and the bands, I was kind of the guy that could do it, and I worked with Lars so I was familiar with the process. I mean, Lars is helping all these new bands, and it was kind of selfish for us to keep asking him, but I think it worked out.

PR: Well, personally I guess I'm a little biased, being a fan, but this new album sounds better production wise, then previous releases. It sounds tight, and I get the feeling you spent some time on it.
Ken: It took six months to record, but it was spread out during touring, so it probably came out to about three weeks, really.

PR: It really seems like there was some soul put into it, you know what I mean?
Ken: Yeah, see when we were recording, there was a lot of pressure, just with the new things we were trying, but we just tried to have fun and do it, and have it come across as we're having a good time.

PR: Totally, you can listen to the CD and feel that attitude. Not as good as seeing Dropkick Murphy's live, but close. So, the new album came out on February 6th, any special guests making an appearance?
Ken: Live?

PR: No.
Ken: Oh, on the album. Yeah, Shane McGowan, Colin McFaull from Cock Sparrer, and Desi Queally from Plumber. It was an honor to have them on our record, knowing what they have done, it's amazing.

PR: How was Shane to work with? He's kind of a walking piece of history.
Ken: (laughs) He's a walking piece of a lot of things. He was great, it was very entertaining. He was well lubricated, but no matter what state he was in, you put a microphone in front of him and he snaps right into it. Great guy.

PR: So, you've written most of the lyrics on

Continued...

album?
Ken: Yeah, but we've got more contributions from everyone else in the band, so it's just not all me. Now, with their own instruments, they don't just play what I tell them, they really add a style to our music, so it comes out sounding a lot more real.

PR: Well, I noticed especially with the addition of the bagpipes, it's almost become kind of a thing, and your adding more instruments that aren't used as much in today's bands. Are you experimenting, or adding more roots?
Ken: Well, I think what it is, is that right off the bat we used those instruments, but it was only at local live shows where we could find someone to step in and play. It's hard to find young punk rock men that can play that kind of music willing to tour. So basically, now that we're a bigger band, we can add it to the music and not just have to only include those instruments in certain cities.

PR: Well, you guys have a pretty heavy dose of Irish sound in your music. What's the response, playing in other countries, especially Ireland?
Ken: It's great, I mean, Ireland doesn't really have a backlash of anti American bands, except like, House of Pain or something. I mean, we're Irish, but we don't mettle in the politics or anything. We're Americans and we just use a sound.

PR: So you're not Dropkick Against the Machine?
Ken: (laughs) No. We try to concentrate on the sound more than a message.

PR: I don't know if many fans are aware, but last year Dropkick Murphy's and The Business did a split together on Taang! Records. How did that happen?
Ken: We had some time off, and Curtis from Taang!, originally from Boston but relocated to San Diego, called us and asked if we wanted to record some fun stuff. It was supposed to be a single but it turned into a record. It wasn't very serious, and I don't think it's the greatest sounding album. It was just

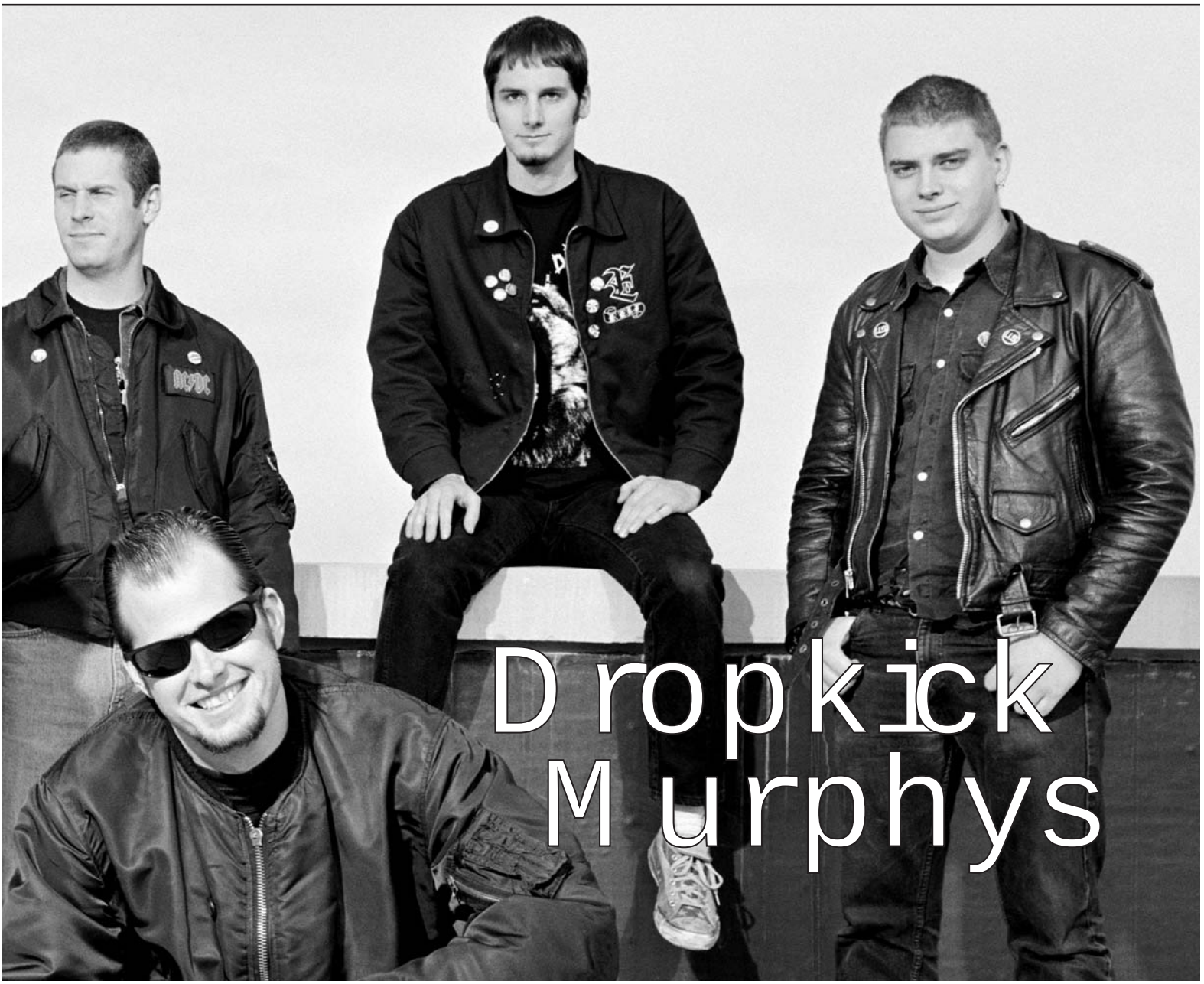
done light hearted, but it was fun.

PR: I reviewed it and that's basically what I said. If you weren't a Dropkick fan, you might not 'get it'. It seemed like just a fun CD with you covering each other's music. Especially that cover of The Who.
Ken: It was all stuff we probably wouldn't do on a record so it was nice to be able to get it out on the comp.

PR: Ok, from a new listeners perspective, someone unfamiliar with Dropkick might go to a show and see some violence, see some skinheads and attribute it to DM being a skinhead band. As expected, the difference between racist and non-racist skinheads can be hard to tell and whether a band is or isn't can be even harder. Is that frustrating when your band can come off with a false image?
Ken: It's ironic because our skinhead fan base has decreased more and more. Anytime you're a band like ours, your original fan base tends to be more skins. Also, there aren't as many skins, so if you draw 100 people, and 15 are skinheads, then you draw 1000 people, and the same 15 are there, it's a lesser percentage. So it's a lesser population. Yet, now we're getting more of the ignorant view where people think we're a racist skinhead band. Racist skinheads get all the publicity anyway because of the media and they like to bundle bands with that type. And when it comes to violence, well, I think there is a certain amount at any show, and anyways, we don't promote it. We can't control who comes to a show.

PR: I agree, I've seen other maybe smaller groups, and when half the crowd is worrying and concerned about the pit, like a boxing match, it's kind of disheartening in a way.
Ken: It's too bad that shows turn out like that. Hopefully people listen to the music rather then concern themselves on fighting and the such.

PR: When Mike left the band, due to personal rea-



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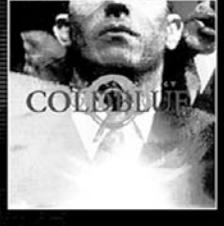

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Dropkick Murphys

Continued...

sons, and went his own way, I was impressed that you kept it together and forged on. Was there a backlash from fans?
Ken: There are always some fans... I mean; you can't switch singers without that kind of thing. There's always people saying, "Oh, I like the older singer" it's more fashionable, you know? I mean, my band, well, it's our band. We didn't even think about stopping what were doing, didn't even cross my mind. As a matter of fact, I think it gave us more strength. But on the other hand, we had so much success with the first record that people, well, as they say, you have your whole life to write your first record then two months to write your second. I feel like, 'The Gangs All Here' was a good record, but wasn't as much as a good record because we were so hard pressed trying to make a good release with Al singing. So it wasn't fair for Al. You also have to keep in mind, Al did that record less then three months into the band, so it wasn't a good capture of Dropkick.

PR: One of the songs on the new record, 'Fortunes of War' involves the story of the punk getting attacked by some jocks in Texas.
Ken: Well, we were on tour in Texas in the fall of '98, and a bunch of kids came. A kid names Jason introduced himself and told us his brother had been killed by a bunch of jocks and that we were his favorite band. They played us at his wake at his funeral. So we dedicated the show to him. We followed the story, and when the killer was sentenced he was given 10 years probation. That's when it became a national story and we had really been following it all along. So we just wrote the song because this guy got away with murder. Even though he really didn't because God knows he did. It's a tragedy

PR: Out of all the members of your band, the guy in the spotlight recently is Spicy, your smoking, drinking underage bagpipe guy. He reminds me of Belushi reincarnated.
Ken: (laughs) Yeah, you know, he does. He's defiantly a character, a minor celebrity. I can't really describe him. I mean, we'll be at a show, and before we get on, I can see Spicy in the crowd, drinking with the 15 year olds and he aint that much older. It cracks me up.

PR: (laughs) I saw one of your singles was on the Dave Mirra BMX video game on the playstation.
Ken: Really, I don't know. I'm not a video game player, but I know we gave permission to be on a game.

PR: I know you have to know about this. Your song playing in the pub on the HBO show, 'Soprano's'.
Ken: Yeah, they told us we'll be on there so I had this picture of an Italian mob shooting up this Irish bar and it turns out to be his daughter at a college frat bar so it was disappointing. But it was cool anyways.

PR: Well, I'd like to see a Dropkick song on the show, 'Oz' too.
Ken: Yeah, that would be cool, as long as it wasn't during a prison rape scene.

PR: True. You only have about 5 or 10 minutes of Oz when there isn't massive male anal rape, so it might be tough to fit a song in. Anyways, when your not playing on tour, what are you doing?
Ken: Hanging out with my wife and dog, answering fan mail, and doing other band related things.

PR: Are you working with Flat Records?
Ken: Yeah, it's kinda working with TKO Records too.

PR: The presidential mess has split America in two. Who did you support?
Ken: Gore. My family is mostly democrat. Growing up in a union life you always go Democrat. I don't like either candidate that much, but dislike Bush heavily.

PR: Yeah, it wasn't a good thing for America, the whole Florida deal.
Ken: We were touring in Europe at the time so it was funny to hear people talk about it over there. It was worldwide news. Kind of amazing.

PR: Little personal question, are you pro-life or pro-choice?
Ken: Well, I'm pro-choice.

PR: You think the militant pro-lifers that attack doctors and clinics are just as bad as the church bombers?
Ken: Of course, any extremist groups are usually pretty wacko.

PR: Here in California, we passed Proposition 36, which basically states a person caught with an illegal drug, whether its pot or coke, on a first offence sees no jail time and instead gets treatment. Does that sound like the start of a nationwide solution?

Dropkick Murphys Interview Continued...

Ken: I think it would help. I know a lot of formal criminals that turned their life around and are now successful people. And you know, if you throw them in jail they wont have as good of a chance to recover from a mistake.

PR: Do you support drug decriminalization?
Ken: Uh, well, (laughs) I don't know how exactly it would work. I think it has the potential. I mean, you see other countries like Amsterdam where you don't see any crimes. But America has so many problems. I think it would just mean the government gets all the money instead of the drug dealers.

PR: Has the Internet helped your band?
Ken: Yeah, I don't think it was helpful a few years ago. We were kind of anti-internet until we went to shows and people would hear all sorts of rumors, thinking we got in fights or got killed. It was out of control. Now, yeah, we use the Internet and it's just great. We can talk to fans, put on our videos and reach people we couldn't before.

PR: What's your impression of, my term, 'media whore music', like Kid Rock and Papa Roach?
Ken: I don't know, I mean, I'm really against rap and metal mixing. The two things need to stay separate, please don't combine them, it kills me.

PR: So we can't expect mass marketing of Dropkick Murphy's, like on cereal boxes?
Ken: Um, no, I don't think... well, I guess if it was a cool enough cereal.

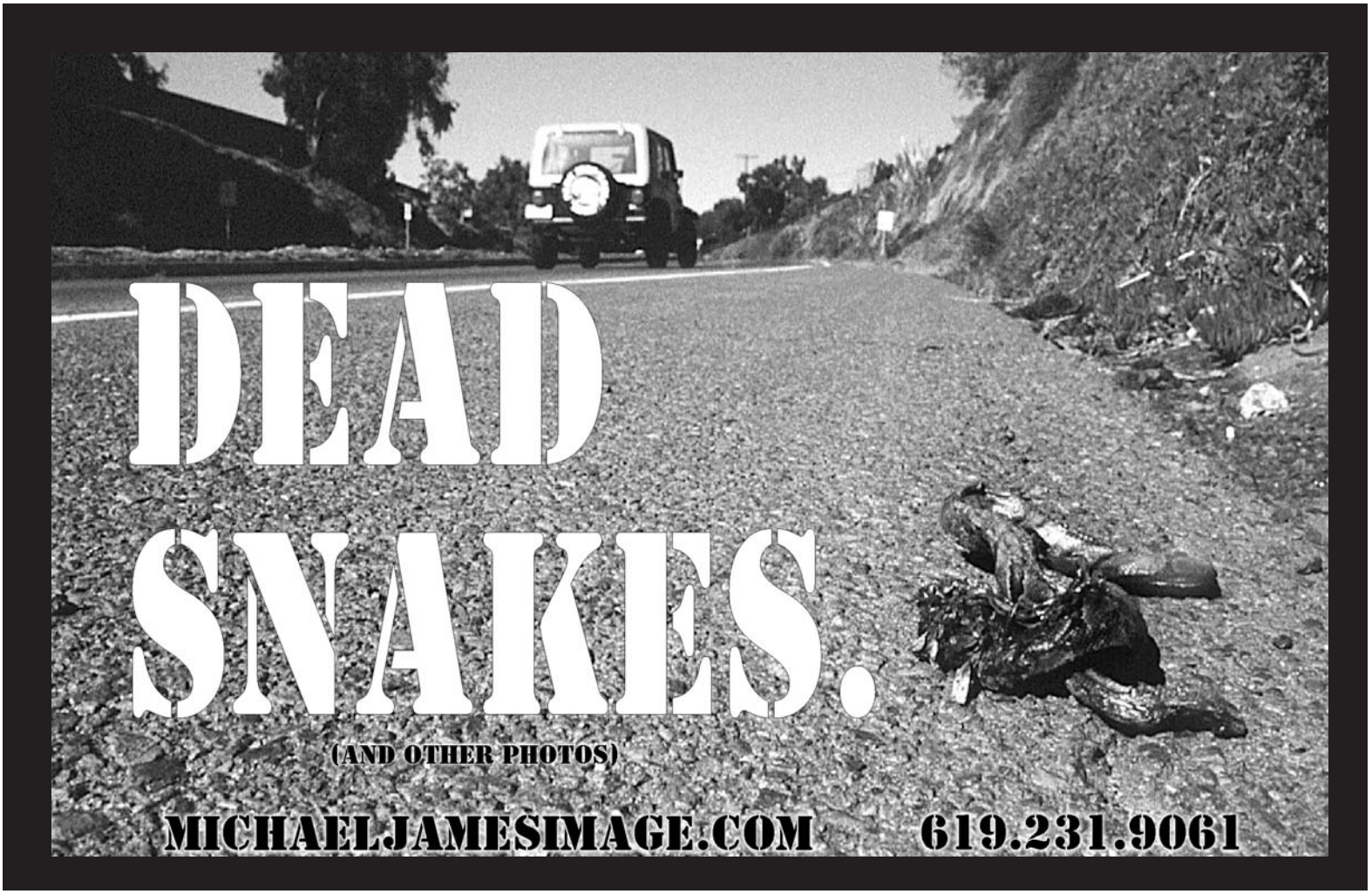
PR: Like Lucky Charms?
Ken: Nah, that guy's kind of weak. Maybe Count Chocula.

PR: What five CD's are you listening to right now?
Ken: Shit, I just moved, let's see. Swinging Utters - Streets of SF, the new Lars Fredericson and the Bastards demo, Thug Murder, which is this all girl Japanese band, Blood for Blood, and the Vigilantes - Destiny.

PR: Anything I missed?
Ken: You covered it all, I think.

Pr: Anything to say to the fans?
Ken: Check out our record and we'll be on tour hopefully in your city soon.

Not too shabby. I think it's lot harder to describe Dropkick if you haven't heard any of their albums, so I suggest a virgin listener to go to:
www.dropkickmurhpys.com and take a gander at some of their music available online. Better yet, catch them on tour, with Swingin' Utters, Lars Fredericson (of Rancid) and the Bastards and others coming to a town near you. You'll like what you hear.



NYHC, True

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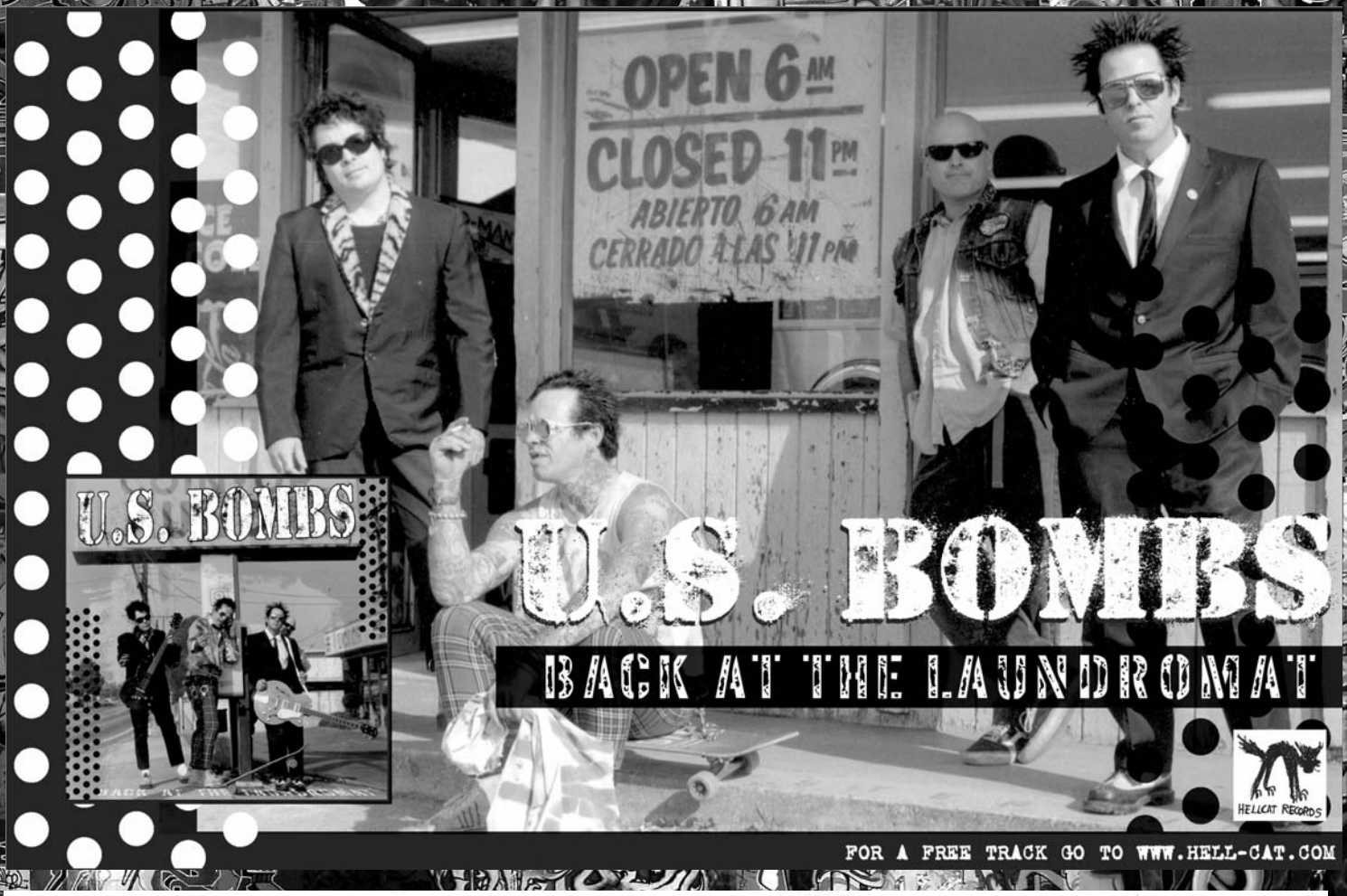
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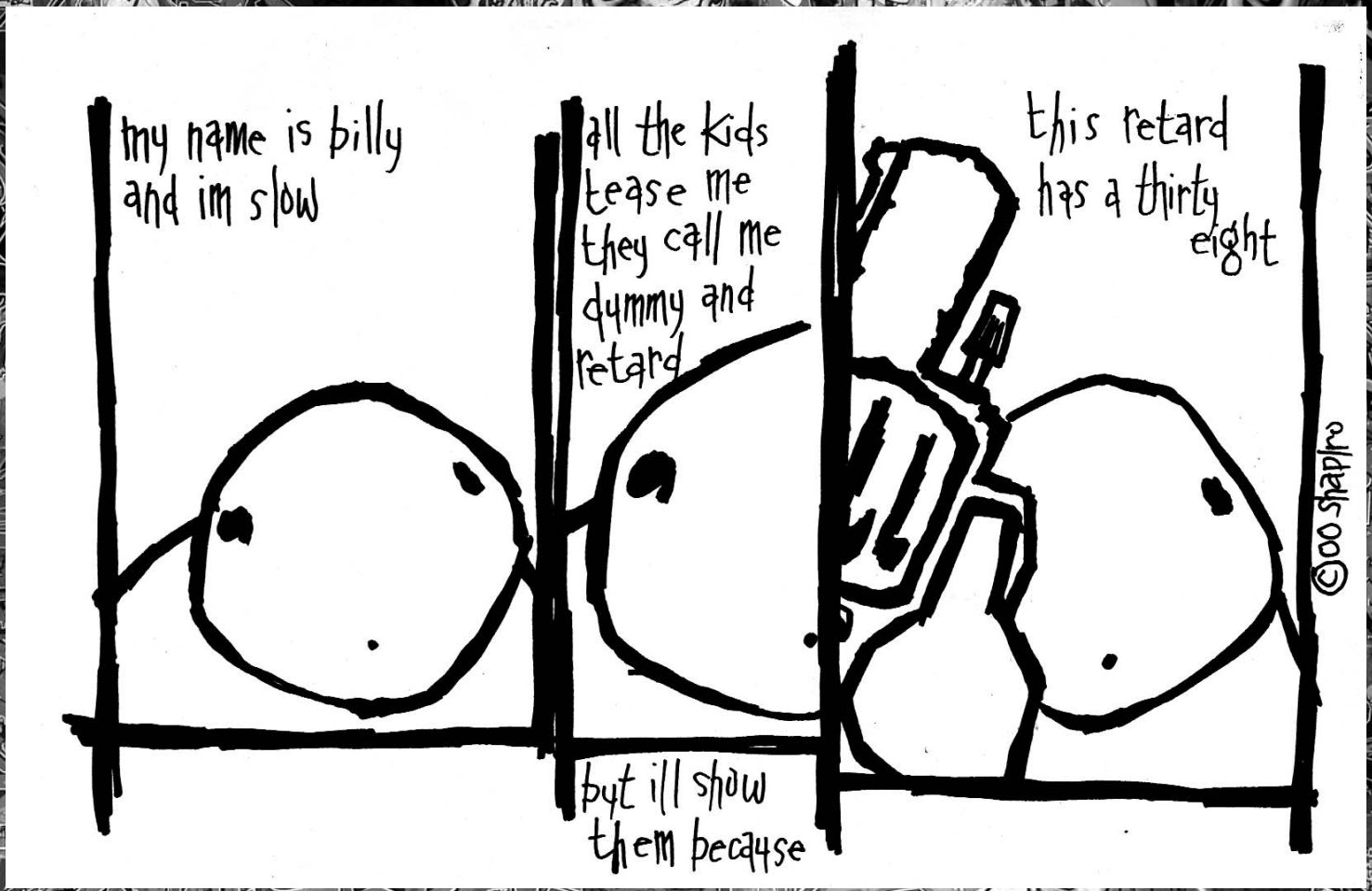
my name is billy and im slow
all the kids tease me they call me dummy and retard
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but ill show them because
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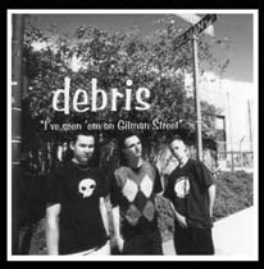

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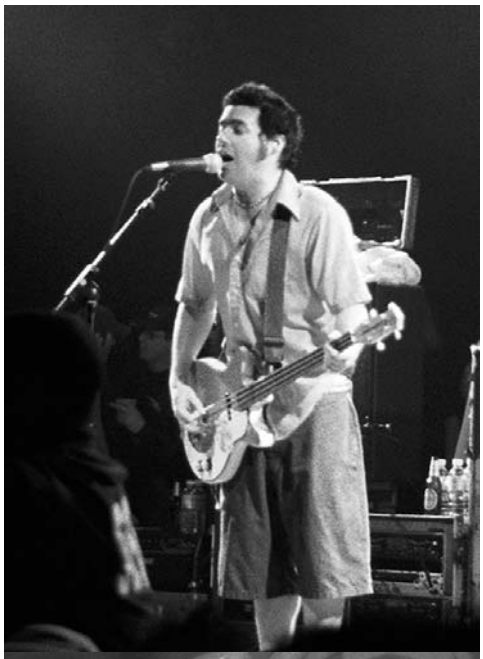
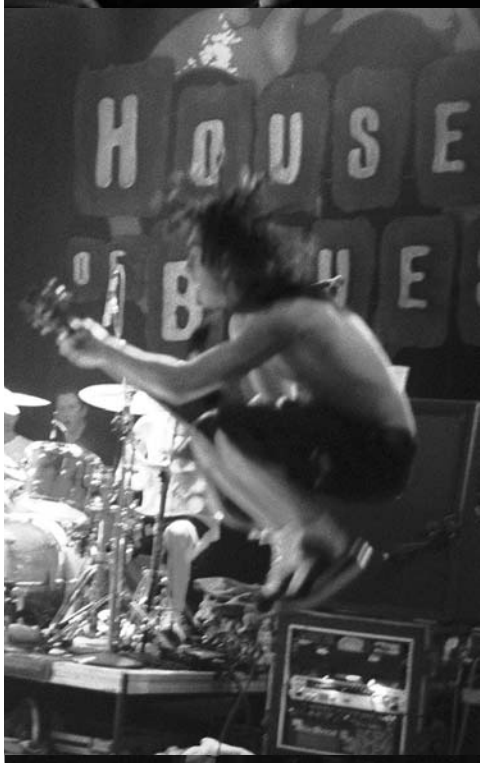




NOFX

and

MAD CADDIES

HOUSE OF BLUES
FEBRUARY 26, 2001

by Michael Moriatis
review and photographs

Tonight was a night for die-hard NOFX fans. You had to be to walk in The House of Blues to see the band. Mind you, there are some excellent spots to see the band from with the balcony bars along each side and the elevated bar in front of the stage. So seeing the band was not a problem for the shortest of punkers. It's just that the price of the drinks suck and the bouncers are extremely anal. With that said, a true NOFX fan doesn't give a shit about the surroundings, just as long as they get a NOFX fix.

The septet, Mad Caddies, started the fun off. They are one of my favorite bands. It is always fun to see Chuck bounce around the stage like a kid off of his Lithium and Carter launch himself into the air while still keeping his chord. They always impress the audience with the irreverent style of Dixie-punk while keeping the music tight. They finished and with a wink their set was over.

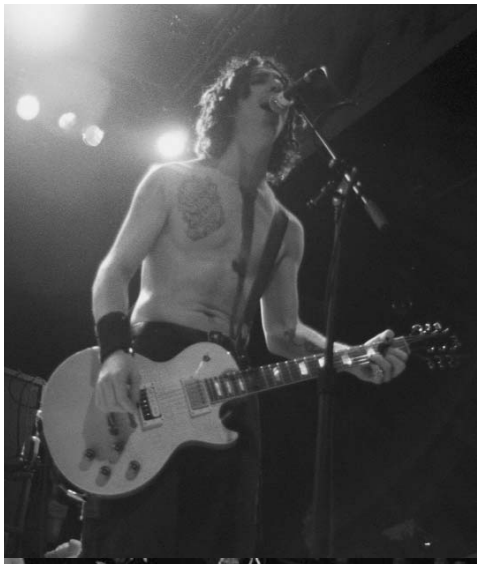
With the curtains closed, the excitement built up in the crowd to an almost fevered pitch. The crowd was screaming when the instrument checks were going on. Finally the curtain slowly opened to the leader of the, "Middle Finger In Your Face Band", Fat Mike, walking out onto the stage, shortly joined by the rest of the band. With a few comments on the state of the band they launched into a quick instrumental before moving onto, "My Vagina". Not exactly what I had in mind for a first song but the next song was off of, 'So Long And Thanks For The Shoes'. Then from that point they played old songs from the early days. 'Stickin In My Eye, and, 'Bob' were the first noticeable songs. El Hefe's Jazz background was heard on 'Straight Edge' from, 'White Trash, Two Heebs and a Bean'.

In between songs Fat Mike would give updates on the going-ons of the band. El Hefe had become a pussy magnet since his divorce and Eric Sandlin loves anal sex with his new wife. Fat Mike of course was happy being married. He talked of his favorite pastime, reading Hustler. Normally I say less talking and more playing, but this fan loved every minute of it.

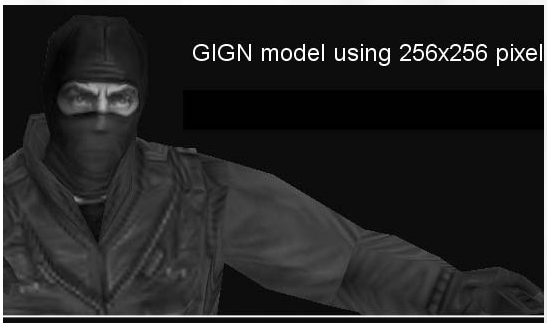
Then Mike launched into a birthday song for some one in the crowd, "Happy Birthday to you, Fuck You," were his words. The guy couldn't have been more thrilled.

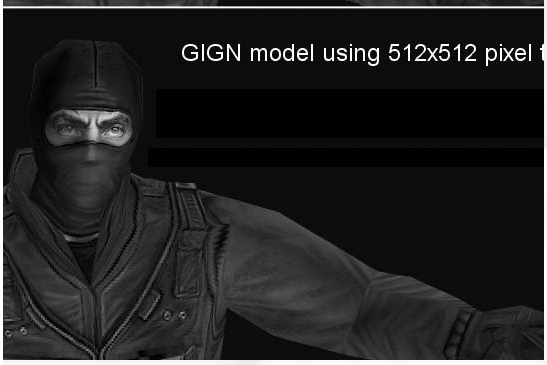
"I Want To Be A Alcoholica" whipped the crowd back into the frenzy. The guys were being goofs on stage and playing all the songs so well. Melvin couldn't stay still while strumming his guitar and yes, he did sing. It was getting close to the end of the set because all the drinks on stage were running out.

The, "Them From A NOFX Album" was going to be played next because Melvin strapped on the Accordion. He started playing and it was music to my ears. That has to be my favorite song off of, 'Pump Up The Valuum'. Definitely a great way to end a show. They had friends come on to sing the backup bits toward the end of the song. The number came to an end and Melvin switched back to the accordion. That was the sweetest accordion riff I have ever heard. The curtain closed and Melvin kept on playing. Encore possibly? Alas it was not to be, in one fell swoop Fat Mike grabbed Melvin back from the curtain and the show was done. I have seen NOFX three times and they get better with time. Kinda like the Big Box of Cheap wine.



Counter Strike Update 1.1





Although hard to tell from this picture, the textures were bumped up heavily, and the new animations during regular play rock. I did wish for more weapons, but what can you do? To get this update and for more information on Counter Strike, check out www.Counter-Strike.net, and if you don't have this game yet, go buy it!

Changes/Additions:

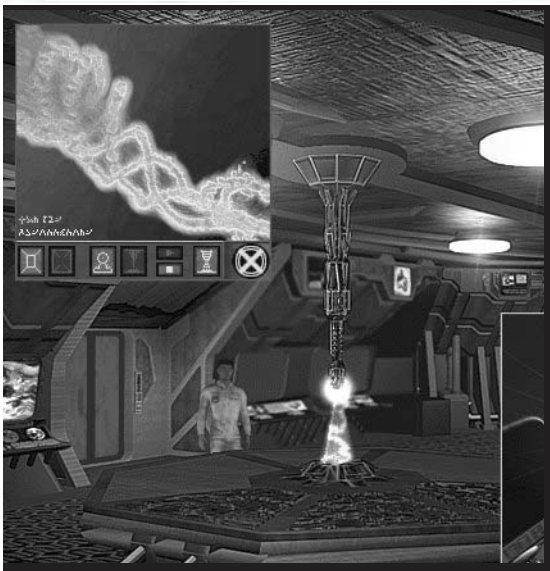
- Added spectator mode
- Terrorist bomb backpack re-added
- Upgraded player models to 512X512
- CT defuse kit pack re-added
- Jumping while shooting more inaccurate
- Took out sniper crosshair when zoomed out
- AWP leg shots now non-lethal
- Swimming animation added to models
- Status bar text uses team colors
- All CS Strings localized to titles.txt
- Added option to take "end game"
- Length of MOTD increased to 1536
- Added cs_thunder, de_vertigo, de_inferno, de_dust2 & de_rotterdam
- Upgraded de_dust de_cbble, de_vegas, de_aztec, cs_office, cs_siege, & cs_italy
- Logic used to cycle the map changed.
- Fixed many cheats
- Changed logging format

Bug Fixes:

- "Out of ammo" hint message fixed
- "Punished for tk" hint message fixed
- "Through floor" death animation fixed

Available Free On:

Http://www.Counter-Strike.net



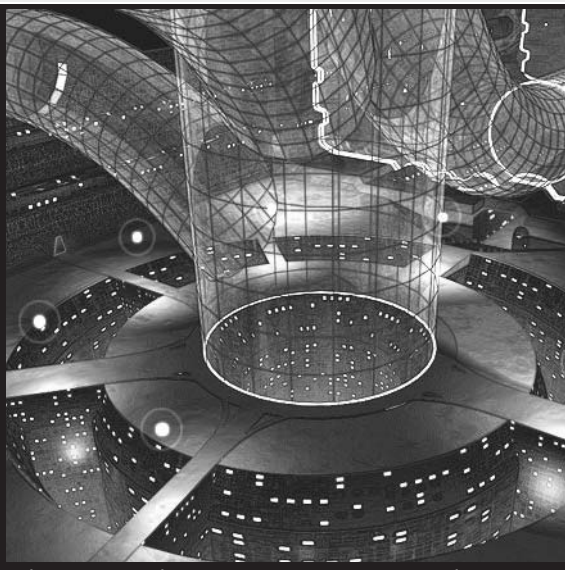
THE WARD

System: PC
Publisher: On Deck Interactive
Developer: Fragile Bits
Players: 1
Hardware: P2+, 3D card, SB 16+ or compatable, 1G HD, 64RAM, CD-ROM

Pros: Looks like an involved storyline with lots of graphical cut scenes.

Cons: Awkward game play and control. Frustrating lack of information to steer you into the game. I lasted about an hour before I threw this at my cat. He seemed to have more fun with it than I did.

Player: Bushman



I gave this game about an hour of my time before I called it quits. A HUGE 1.05 gig full install with tons of cut scenes gave me a hint this was one of those "play the movie" type games. Placed on the moon for the 1978 lunar landing, aliens show up, chaos ensues and your character awakes in a destroyed alien laboratory. To navigate from a locked camera, third person view, the player points and clicks at different objects. The character then walks over to that area and a small dialog box appears that informs about the object, and if anything can be done with it. I got stuck in this opening room for most of the time I played this. Once I figured out how to get to the next area, I understood the slow, sit-and-figure-out-this-puzzle type pace this game was going to proceed at. When placed at a critical area, cuts scenes show the result of incorrect action. (Old Schoolers will remember the "play the cartoon" style of Dragon's Lair). So one fumbles around loosely, clicking on things until something happens. I'm sure this had some stunning freaky alien storyline, but I was bored stiff playing with an ackward inventory window and staring at screens that didn't change as I clicked around blindly. I only lost about an hour of my life to this, but I want it back. Truly a waste of an obvious highly developed story and incredible graphic scenarios that no one is ever going to see because the game is much too frustrating and slowly paced.

OUTCAST

System: PC
Publisher:
Developer: Infogrames
Players: 1
Hardware: Preferred: Pentium II 300, 64MB RAM, SVGA Graphic Card, 3D Soundcard, 8x CD Rom Drive

Pros: Involved storyline, good combination of quest type game with liberal amounts of shooting combat, puzzle solving and observation skills needed. Imaginative and fantasy fueled environments with background music being provided by the Moscow Symphony Orchestra.
Cons: Close-ups of characters are rather pixilated (even at highest setting). Sometimes story-line doesn't stay completely cohesive. Sometimes slow pace.

Player: Bushman

This charming adventure from Infogrames showcases some seriously involved storyline with a world exploring third person action/adventure game. Although the opening sequence has been rather played out in the world of games (the military's experiment has gone wrong, created some ever growing rift in the universe, sending a team of scientific people over to the other side to solve the dilemma, and you are the muscle). But upon waking up in the first world, you've lost your team, have none of your gear, and the locals (of the race Talan) have taken to calling you "Ulukai" and proclaiming you the savior of their oppressed world. Through many encounters with the friendly race, you can unravel the source of their oppression while attempting to figure out where your team is and find the equipment you came to repair.

The game progresses at a semi-relaxed pace and the worlds of Adelpha are vast and take much time to explore. Plus lots of dialog is necessary to both embrace the world as well as gain knowledge to help your quest. Some patience and mindset to really drop into character is needed to get the most out of this game. While some of the dialog is meaningless chatter, attempts at humor are often made. And sometimes even succeed. Like when a Talan was explaining how to mount a Twan-ha (combination horse/ostrich), your character relies, "I'm not sure I like how you said 'mount' ". Ok, its not Comedy Central but the conversations are usually rather short with choice boxes popping up often to possibly steer the conversation toward a subject you may need more information about. Some light swearing for emphasis once you get into the game adds the needed maturity level even though the dialog always feels pushed and read off queue cards. To execute your mission, you'll need the help of the locals. And since they think you are the chosen one, they generally think you are great, but ask help against their oppressors that have changed their Eden-esque world by forcing them into labor.

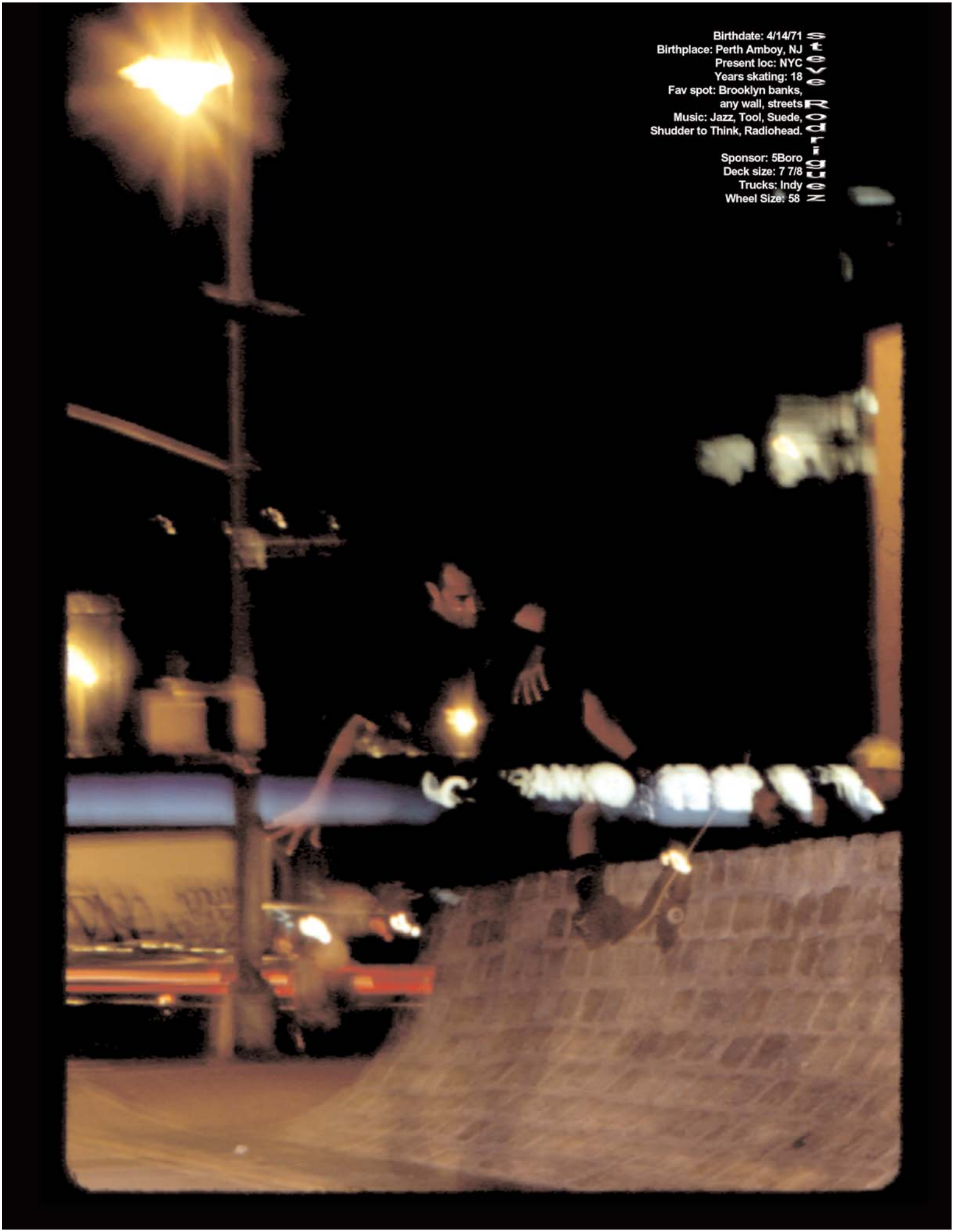
Small gadgets like placeable teleporters help save time of criss-crossing the great expanses of each area, which of course you'll be forced to do to solve certain puzzles, gain relevant information or accomplish tasks for the locals. Learn how to use these, as they will knock hours off your play and quicken the pace.

Although the character will find many different kinds of ammo on the first world, access to a bigger gun will come later. The first land (5 complete land areas plus the starting/training world) has kept me busy for weeks so by the time you actually get to a bigger gun, you'll know how to use it. A unique firing system of holding down your right click mouse button to draw down on the laser site, and the standard left click mouse button for fire makes the occasional battle more challenging. Working with one of those semi-automatic sighting principles, quick maneuvering and thoughtful use of gadgets like a holographic decoy and invisibility (and the ability to crawl/sneak) is necessary as just being a good shot is both tedious and time consuming. Some dynamite comes in handy as well.

This is rather non-linear, meaning although there is usually only one solution to each dilemma, the order scenarios are presented and solved can happen in multiple different ways.

For how slow this can proceed, and the amount of dialog to be waded through (especially at the beginning, but is necessary once you get the gist of how the game flows) I found this to be both challenging and addicting. It's a bit dated in its graphics (I think this was first released in 1999, which is forever-ago in game-time) but is worthy of your adventure time and with the Moscow Symphony Orchestra providing the ambiance of thick background music that changes to reflect the mood of the game (soft and peacefule when exploring, dramatic when approaching battle), the world they created is stunning. The prime age group for something like this is the post- D&D teenager (old enough to handle puzzle solving), but still a kid enough to have a high sense of imagination and fantasy. Or just the big kids in general.

(And PR, the most experienced gamer on the Modern Fix staff came in while I was playing this and put his dibs in for the disks once I'm done. That should count for something.)



Steve Rodriguez

Birthdate: 4/14/71
Birthplace: Perth Amboy, NJ
Present loc: NYC
Years skating: 18
Fav spot: Brooklyn banks, any wall, streets
Music: Jazz, Tool, Suede, Shudder to Think, Radiohead.

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rider: Mike McKinnis
photo Jeff Greenwood

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Skater: Jon "Dingo" Hoisington(5boro)

Location: New Bedford, MA

Photo: Grandison Tabor

Trick: b/s smith

The import drag racing season is upon us with the kick off being held this past February in Palmdale, California at Los Angles County Raceway on the weekend of the 17th and 18th and hosted by IDRC (Import Drag Racing Circuit). Snow covered mountains and cold weather is what I woke up to early Saturday morning. Arriving at the track I saw a lot of familiar faces from the pro import classes along with a bunch of locals from San Diego that made the trip up the night before. Having never been to this track before myself, I wasn't sure what to expect. The weather was bad all week long and made the track conditions less desirable for most racers. With expected rain to be coming in Saturday night it wasn't making me feel any easier about running this track for the first time.

As everyone got settled and the first qualifying rounds started, I noticed that a lot of the major names in import racing weren't in attendance. **Ed Bergenholtz**, driver of the world's fastest unibody Honda, was missing in action along with famed driver **Adam Saruwatari** who is well known for making record-breaking passes with his Mazda RX-7. Also missing was the rear wheel drive Ford Focus from **AEBS Motor Sports** which has been known to hit low eight second passes with driver **RJ Shimrock** behind the wheel. As it came to be my turn to make a pass down the 1320, I figured I had everything set right for the conditions. Needless to say when I saw my time slip after my run I was way off with my tire set-up and was able to quickly make adjustments. I was set and running very consistent for the rest of Saturdays practice and qualifying rounds. The pits became busy with pro class drivers and their crews making adjustments to fine-tune their engines to squeeze a few more tenths out of their cars to try to qualify better than the next guy.

The all-motor class seemed to have the most entries at the event. This year, the guys at IDRC turned the All Motor VIII class into the All Motor XVI presented by **Import Tuner Magazine** to allow for more competitors. Familiar faces such as **Jeremy Lookofsky** who just broke the naturally aspirated record with a 10.6 second blast down the quarter mile was on hand for the competition, but wasn't driving his car. He left those duties to **Shawn Miller** who qualified second on Saturday with a 11.249 and posting the top speed for the all motor class that weekend with a 121.77 mph run. **Jarrod Silvers,** driver of the Wicked Pictures Honda Crx, was on hand but was only able to run a 12.113 second pass. Also in attendance was **Team Matrix** running three of their cars in the all motor class trying to take home a long needed event win. **Bisi Ezerioha**, the well known driver from Team Matrix, qualified in the number five spot with an 11.67 at 114.83 mph using a 1.5 liter non-vtec engine.

Making appearances for the first time at this event were **Venom**'s new Toyota Tacoma Pro stock truck running a supra twin turbo moto. Their first attempt to run the car handed them a blown transmission and broken drive shaft yoke. Their second attempt, the truck broke again and they packed it up for the weekend. Another vehicle that really caught my eye was the fully tube frame Lexus SC300 which was making low 10 second passes all weekend and qualified on Saturday with a 9.8 at 145.67 miles per hour in the Pro VIII Rear Wheel Drive class. **Area 51 Fabrications** were responsible for the build up of the car and rumor has it they have other vehicles that will be debuting later on in the year at varied events. The most popular of new vehicles seemed to be the all fiberglass 2001 VW Bug driven by **Ron Lummus**, which was converted to the old school engine and drive train set-up by placing the engine in the back and converting the car to rear wheel drive. Sporting a 2100 cc turbo motor, the owner and crew were more than pleased when they qualified with a 9.49 second pass at 138.83 miles per hour to take the number one qualifying spot in the Pro VIII class. Sunday morning was another early and even colder morning than Saturday. It had rained the night before and it looked as though things were about to get worse.

Drivers and their pit crews began setting up to try to keep dry as the rain fell till about noon. The officials of LACR and IDRC did a good job drying off the track and preparing it for the first round eliminations. I had hooked up with some buddies of mine from **Deep Staged Engineering** out of San Diego, and we walked thought the pits and found **Ed Bergenholtz** standing with his brother Ron along with **Stephan Papadakis** racing Ed's nitro powered radio controlled monster truck (painted up like Ed's Crx) back and forth in the staging lanes. It wasn't long before members of Team Matrix started to fire up their cars and a miniature version of the street races seemed to form. About 100 people lined up along the staging lanes along with some security members to watch the action. It was the most action anyone had seen all day and definitely got the crowd going. Especially when Ed took his monster truck and ran over the cars if he lost to them. The rain stopped and it was time for the first round of eliminations and it hit me, first round jitters. I have hundreds of passes down multiple drag strips, but if you were to ask any drag racer be it pro or weekend warrior, they will tell you the first round is the worst. The pro cars went first and then it was time for my group. My lights came down and I was gone. The guy I was running

didn't even see it coming, on to round two.

As the day progressed, the weather got better. The sun had finally broken through and the pro class drivers were starting to really scoot down the 1320. I wasn't so lucky and ended up losing in the second round to another driver from San Diego that I've seen do quite well at the Qualcomm races. The pro classes started seeing some really good runs including **Stephan Papadakis** who made an 8.9 second pass at the end of the day with his tube chassis Honda Civic to take home the win for the Pro Outlaw VIII class against **Ray Lockhead** and his Rx-7 who was putting down solid high 9 second passes on Sunday during eliminations, but ended up with a 10.60 in the finals. One driver who came all the way from Japan for the Pro Outlaw VIII class was **Minoyama Yakeshi** driving the Signal Auto 97 rear wheel drive Nissan Skyline GT-R which posted lowest e.t. and the fastest speed in the class on Saturday with a 8.911 at 158.15 during qualifying mid-day. Most of the drivers and fans figured he would go all the way for the win but he ended up losing out to Ray and his 8.9-second blast with his Rx-7 to a losing 9.01 put down by Minoyama. The Pro VIII Rear Wheel Drive class had only a five-car field, which had three cars all debuting at this event. It was **Ron Lummus** and his 2001 VW Bug in the finals against veteran **Eferen Vazquez** and his 1971 Mazda R-100. Eferen came out of it with the win running a 9.101 at 148.050 to a losing 10.862 put down by the VW; not bad for Ron and his crew being their first time out. One driver who wasn't so lucky in the Pro VIII class was **Abel Ibarra** who hit the wall at the end of the track in his 7 second Rx-7. Abel ended up with a broken rib, and a punctured lung, was air lifted to UCLA medical center for treatment and is expected for a quick and speedy recovery. His brother went on to make the official statement, "The cause for the crash was a broken aluminum rear axel which sent the car hard left. We wont know what caused the axel to break until will get the car back to the shop."

The Quick 16 class saw some of the most competitive racing I've seen in years even though some of the drivers had left earlier in the day due to problems when the vehicles were brought off the trailers Sunday morning. **Lisa Kubo**, voted last years driver of the year by **Turbo Magazine**, was one of those drivers that decided to not chance it and decided to pack up early and try to be ready to run in Texas in March. **James O'Connor**, driver of the Venom sponsored Honda Civic, also left early Sunday

morning after having ignition troubles. The all Honda field with the exception of **Joel Tanzman** and his 1982 Toyota Supra had just about everyone running in the low to mid 10 second range on Sunday during eliminations. **Kosuke Kida** went home with the win in the Quick 16 class by beating **Heather Zender** with a 10.377-quarter mile time to Heathers 10.496. It wasn't easy though for either driver to make it to the finals with veterans to the sport like **Myles Baustila** and his famed Acura Integra qualifying second with a 10.082 on Saturday along with **Joel Tanzman** who posted the quickest e.t. of the day on Saturday with a 9.895 in his 1982 Toyota Supra to take the number one qualifying spot.

The All Motor Class this year has added on eight more spots for competitors to try to qualify for. With the growing popularity and the quest for consistent mid 10 second passes, there seems to be more cars trying for one of the 16 spots than compared to the number of cars qualifying last year. Action was hot and the competition was tough. Most races were being won at the starting line with low reaction times. With the track changing almost every run, drivers and their crew worked furiously to get the cars set up for the next round of eliminations. It all came down to **Bisi Ezerioha** and his 1.5 liter Honda Crx running very consistently with 11.7 second runs and **Scott Kelly** who qualified in the number one spot on Saturday with his 1969 VW Fastback. Scott came out on top with the win by only a couple of hundredths and left behind a cheering crowd of import racing fans.

The kick off to the import-racing season was a great one. IDRC won't be back to Southern California until December for the Import Winter Nationals. There will be 2 other sanctioning bodies running events at LACR including NIRA and the World Famous Battle of the Imports in the upcoming months. I know I'll be there ready to go round for round with other bracket racers. Where will you be?

Truckracer666

FILE SHARING LIKE

Program: Napster
Website: www.napster.com
Works on: Windows, Mac
Type: Music

Not found:
Nirvana - Smells Like Teen Spirit, Alice In Chains (but Alice n Chains or Alice and Chains will get you some songs), Madonna (but Madona will get you a bunch), Dink - Green Mind

Funny,
Metallica will still return you hits, although they will all either be rare or mispelled titles. Apparently the program that combs the archives to remove whatever blocked music only removes correctly spelled titles. So an added dash, or bad Eurpean translations ("Master of the Puppets") still allows the actual songs to be traded. I searched specifically for "Master of Puppets" and gots lots of return hits. All were miss-spelled or labeled kind of funky so as not to display the typical spelling. Dr. Dre who was also a very outspoken opponent of Napster seems to have either given up or realised its a useless fight as his songs are still available on the new regulated Napster.
There was talk of charging a $4.95 fee for being a Napster subscriber. I'm not sure what this new censorship of Napster does to that plan as I doubt many users are going to want to pay for a limited Napster when there are other file sharing programs for free.
So very famous bands with tons of the same songs out there still have a good chance of being found as most people's typing skills suck. But lesser known bands that were still released on a major label that pitched their bitch at Napster are going to be hard to come by.
No fear, dig around. There are a ton of other free music sharing programs that aren't censored. Maybe the industry will stop spending all the money they are worrying about losing on fighting Napster, realize the "problem" isn't Napster, rather a (thankfully) uncontrolled internet. As long as the internet remains one of the last bastions of free expression and relatively controlled anarchy, THERE IS NOTHING YOU CAN DO TO PREVENT FILE SHARING OF MUSIC. Sorry. You can debate the morality of it until the lawyers put their fifth illigitmate bastard through college, but it won't change it. Just like drugs, as long as there is a demand for it and no shortage of suppliers, the files will flow. And the US government has spent BILLIONS trying to stop drugs and we've all seen their glowing results. - Bushman

Found:
Rocket From The Crypt, U2, Pantera, NOFX, Soundgarden, AC/DC, Black Sabbath, Public Enemy, Barry White, The Rolling Stones

Program: Aimster
Website: www.aimster.com
Works on: Windows
Type: Files

Description:
Aimster integrates with your instant messenger service to provide you with the ultimate file sharing tool. With Aimster you can target the hottest files on AOL, Gnutella and Microsoft networking.

Features:
Aimster lets you target only those trusted files that are recommended by your Instant Messaging Buddies - so you can avoid viruses, bad files, and spam.

Program: Audiogalaxy Satellite
Website: www.audiogalaxy.com
Works on: Windows, Linux
Type: Music

Description:
The Audiogalaxy Satellite is a small and simple program that allows you to share your music with friends and other users on Audiogalaxy.

Features:
Auto-resuming: Never worry about resuming incomplete files. Once somebody comes online with the file you requested, your partially downloaded file will automatically resume even if its not the original person you downloaded from.
Requesting offline files: If nobody is currently sharing the file you want, select it anyway because once somebody comes online with that file you will automatically start downloading it from them. Bandwidth Reductions: Audiogalaxy servers automatically choose the closest person who has the file you want. This makes life easier for network admins at corporations, colleges, and ISPs by reducing external bandwidth usage. Low profile: The Audiogalaxy Satellite is a small lightweight program that uses little CPU and memory.

Program: Hotline
Website: www.bigredh.com
Works on: Windows, Mac
Type: All

Description:
Hotline Connect is a suite of two free applications that enables Internet users to communicate and share files and information.

Features:
Hotline Connect enables you to easily create a personal interactive Internet community on your own terms. Interact live with real time chat, conferencing, messaging, data warehousing, file transfer and streaming capabilities - all on your personal computer using Hotline Connect software. Explore the thousands of online communities with Hotline's Client application. Preview multimedia files, post news and participate in online chats using the simple Hotline Client software.

Gnutella

Program: Gnutella
Website: www.zeropaid.com/gnutella/
Works on: Windows, Mac, Linux
Type: All

Description:
Gnutella is the most famous version of peer to peer sharing out there.

Features:
However, since it's introduction the application has been downgraded and non supported, so check out Bearshare

A MOTHERFUCKER

OpenNap

Program: OpenNap
Website: opennap.sourceforge.net
Works on: Linux, BSDI, Solaris, BSD, OS/2, Irix, Windows
Type: Media

Description:
OpenNap extends the Napster protocol to allow sharing of every digital format type and the ability to link servers together. Opennap is a open source server for connecting Napster clients together, NOT a Napster client.

Features:
Since there are many different versions that support the protocal, check out this site for more info: www.zeropaid.com/napster/opennap.php3

BearShare

The Power To Share

Program: Bearshare
Website: www.bearshare.com
Works on: Windows
Type: All

Description:
A quick and easy application that lets you do Gnutella type searchs faster and simpler.

Features:
Built on Gnutella technology, BearShare provides a simple, easy to use interface combined with a powerful connection and search engine that puts thousands of different files in easy reach! Best

Program: Freenet
Website: www.zeropaid.com/freenet/
Works on: Windows, Linux
Type: All

Description:
Freenet is a peer-to-peer network application that permits the publication, replication, and retrieval of data while protecting the anonymity of both authors and readers. Freenet operates as a network of identical nodes which collectively pool their storage space to store data files, and cooperate to route requests to the most likely physical location of data.

Features:
No broadcast search or centralized location index is employed. Files are referred to in a location-independent manner, and are dynamically replicated in locations near requestors and deleted from locations where there is no interest. It is infeasible to discover the true origin or destination of a file passing through the network, and difficult for a node operator to determine or be held responsible for the actual physical contents of her own node.

Program: File Rogue
Website: www.napigator.com
Works on: Windows
Type: Music

Description:
Napigator works side-by-side with your favorite Windows nap client, giving you an up-to-the-minute status of all nap servers, including the new and openly free Opennap Network, and the popular Napster Network.

Features:
Napigator lets you see real-time server statistics and ping times, allowing you to choose which server you connect to based on the number of users, files, gigabytes, and network lag.

Program: Fletopia
Website: www.filetopia.com
Works on: Windows
Type: All

Description:
Filetopia is a free communications software that includes: instant messaging, chat, e-mail, a powerful file sharing system with a search engine, online friends list and message boards.

Features:
File Client and Server is tightly integrated with the rest of the system. This component is private, secure and fast. It can recover from errors, implements dynamic block sizes, retries, auto file restoring, etc. The Messaging System uses the same secure channels to post messages. Consequently there is no need to be online to participate in threads related to the channels or to send private messages to users.

Program: File Rogue
Website: www.filerogue.com
Works on: Windows
Type: All

Description:
File Rogue is a new, free application that allows unrestricted file sharing across the Internet.

Features:
Allows you to create a personal "Catalogue" of files that you wish to share with other members of the File Rogue Community. This list is uploaded to our "Global Catalogue" on the File Rogue Server whenever you launch the application. Users then can perform searches of the Global Catalogue, or browse through categories, and select the files they wish to download.

The Wesley Willis Fiasco

"Live E.P."

Cornerstone R.A.S.

If you don't know about Wesley Willis, then hustle your uncool ass over to www.wesleywillis.com and download a few of the mp3's he has on there free. In Wesley Willis' own words, "At least I am a rock and roll legend. At least I know how to whoop a horses' behind!" Wesley Willis is best known for his solo work, composing such songs as Eazy E. and Rock and Roll McDonalds. He is also a schizophrenic who has been in the Chicago music scene for over a decade. He is more of a music fan than an actual musician. The Wesley Willis Fiasco is, as you might guess, Wesley Willis' band. The group is now defunct, and the Live E.P. (over 40 min.) stands as a testament to what true underachieving, hopelessly deranged rock and roll can do. Listen in awe as Wesley croons out such lines as, "I'm going to kill you" over and over again as his back up band punks up and metalizes old Hendrix, Rush and AC/DC riffs unabashedly. Rock over London! Rock on Chicago! Folgers, it's good to the last drop. Can Liposuctions kill ya? Would ya ever want me to get a liposuction? Are ya all ready to rock the Casbah? Jesus is the answer! Let Jesus be your savior. Scream, Dracula, Scream! Spray that Mutha fuckas ass with the Black Flag! McDonald's will make you fat. It's where people go to rock. Wheaties, Breakfast of Champions. Whip it up Mother fucka!

Dick

Chinchilla

"Madness"

Metal Blade

Rejoice! For those of you who never thought there'd be a proper cross over between Manowar and Pretty Maids, well you thought wrong, damn you! This is pure soaring melodic German metal. All hail Germany, where it isn't cliched or overly silly to belt out with total passion, "Fight for our rights and we'll be free," on track one and, "Fight for your rights you will never die," on track two. There's a lot of rights fighting going on in the old Reich. Thank heavens. I shouldn't be too harsh. This kind of music is simply not made any more. Of course, there's a reason, but I do have to say I admire Chinchilla's bravery to be their own thing, which is metal as pure as Saxon, Iron Maiden, Leatherwolf or Wolf's Bane! Now that's more metal than you might be use to. This, ladies and gentlemen, is what the old folks call, "Power Metal." Power Metal is defined by strong melody, sudden emotional surges of raw raucous power and very large dicks. By the way, a Chinchilla is a small rodent found in the Andes. It averages between 11.5 and 21 inches in length and that includes the tail, boys and girls. Chinchilla fur is quite a commodity and fetches a pretty penny on the open market. So what is Chinchilla the band saying with their name? Perhaps they are saying that although they are a common a nuisance, if you take half a moment to skin them, then you may see the value. Check out track six, a cool cover of "I Stole Your Love" by Kiss.

Dick

Canvas

"Lost in Rock"

Metal Blade

Want something different? Want to confuse yourself? Then this is your album. I'm completely confused. The technical ability displayed on 'Lost in Rock', Canvas's final album, is beyond reproach. The press release says it's "a huge album that defies description or comparison." Well, then that makes my job, writing about the fucking thing, pretty damn difficult. At times Canvas recalls Zorn's Naked City through the heavy metal filter of Death Row's very excellent 'Deception Ignored' album. That reference probably lost everyone. Let's try again. The vocals on Lost in Rock seem to be deliberately lugubrious and droning as to not distract from the musical wizardry and numerous stop on a dime time changes. Timothy Leary, the drug culture guru, once said something along the lines that taking hallucinogenic mushrooms was like eating flowers and dropping acid was like swallowing an IBM computer. Canvas is more like swallowing an IBM computer than acid. Does that help you get a clue? As the album plays on it envelops the listener into the landscape of the music. The time changes and complex riffing don't toss the listener out of the music, but rather draws the mind fully into it. It has to do this or you simply can't keep up with everything that's going on. I should ladle a bit of gravy onto the drummer for Canvas as well. He's like a big bad inexorable machine. A regular juggernaut, baby.

Dick

Lenny Kravitz

"Greatest Hits"

Virgin Records

Undeniably one of the most spiritual and soulful artists to grace the music scene in recent years, Kravitz has accumulated a remarkable spectrum of successes to include on a greatest hits album that has oddly been put together in the junior of his career. Gentle, honey-mouthed love ballads and zealous rock anthems are strategically assembled from the five albums of his decade long presence, except for his latest creation, "Again". Mildly sappy and radio-friendly, but not all that compelling, Kravitz follows his lyrical formula of repetition and loses the energy and vigor he is typically characterized by. We all know his recent work well, but this collection is also reminiscent of a time when Kravitz' neo-hippie ideals and passion really shine through. If you've got a sweet tooth for the man or are just curious about earlier works, this is the perfect place to start satisfying those cravings.

Mia

Bleed

"Motor Psycho"

MuSick

Dirty ol garage rock from my homeland of Wisconsin. Milwaukee is a beer mecca, and Bleed must take advantage of this. Stooges type rock with that I-don't-give-a-fuck punk attitude. The music is as greasy as the titles. "Lusty Lady", "Motor Psycho", "Devil Woman" reflect the born for a David Lynch soundtrack mentality of Bleed. "The Last Goodbye" is a crusty version of a song that could've been on the Happy Days jukebox, but Bleed have shitty equipment. Y'know those dudes that wear gas station shirts and their girlfriends all look like Betty Page? They dig Bleed. Y'know that artsy chick that hangs out at all the indie film festivals, wears a lot of black and specializes in shots of bourbon? She digs Bleed. That girl you met at Tower Records...she can't stand these guys so stick to your U2 albums there. But the rest of you that miss Iggy Pop inspired garage rock with a dirty twang, Bleed will probably play for beer in your living room. This also makes a good soundtrack around 3 in the morning when you've had way too much to drink and Bleed actually sound like a polished rock band. But then you play them for your friend the next day, and he says you drink too much.

Bushman

Keepsake

"The End Of Sound"

Eulogy Recording

Crossing the melody of hard-edged emo punk rock with a slight dose of super abrasive scraping scream and chunky metalcore riffage, Keepsake mix sandpaper in with the sugar. Crisp distorted guitars that can do the indie rock picking rhythms, and when the singer decides to move you with some melody in his voice, you can't help but draw a concerned look on your face like and nod in agreement like you feel his distress. Gotta love a band that can play music that would work for a band like Elliot, or Saves the Day, but then the singer comes in and just rips out his throat. But there are poppier moments mixed here plenty like the verses of "Girls Don't Know" which fall into a dual vocal play that you Braid fans should appreciate. Emo-core works good for this because Keepsake actual have that core angst wrapped up into more melody than their distress knows what to do with. Keepsake can't help but write the sweet hooks, and just to make sure they don't get beat up for being to emo, they kick up the edge on their guitars (which they should do more often). The more standard pop rocks of "The Negative Space" sound done, until they hit the bridge where they do a faux heavy single note pound, but its just a teaser and back into the sappy hook. "And you play your games...better than I play my guitar" from crisp cut and pick rocker "Math Is Wrong" shows the dry wit and sarcasm delivered through the pain of Keepsakes primary lyrical influence. Chicks. Ah, what a wealth of creative urges they spur in us sucker musicians. Thankfully, they inspire Keepsake and they can deliver more of this edgy emo indie rock with the cool guitar interplay. You know how to tell if a band is "emo"?...all their songs are about the chicks they fucked over, fucked them over, or are just too much a wuss to figure out if this is the chick for them.

Bushman

Rage Against the Machine

"Renegades"

Sony

I write this review shivering with disgust at the thought of Chris Cornell replacing Zach at the vocals of Rage Against the Machine. Now, keep in mind, I'm not exactly a huge Rage fan. I thought their debut release was pretty killer, and was the break in the damn of the rap-core type style that has flooded MTV and killed the radio. Unintentionally, I think the political message got left behind somewhere and Rage began to all sound alike. Maybe too much MTV, and maybe Zach realized this when he left, but for whatever the reason, this is supposedly the last album to grace his voice with the backing of the Rage band. As of this writing, it's a rumor and mayhaps Chris will continue to sit around and count his money from grungy Soundgarden fans, but after checking out Rollingstone.com, the source for shit media, I confirm that Cornell will be the next RATM vocalist. Oh well, good for them. Anyways.....this is the best Rage CD I've heard. Sure, it's mostly covers, but they are DAMN good covers. One Minor Threat bit, "In My Eyes" is something I've seen off Napster (a live version) and they pull it off pretty well, excusing his slightly higher voice. The rest are hip-hop covers, ranging from Above the Law's, "Pistol Grip Pump" to Cypress Hill's, "I Could Just Kill a Man". Tim Commerford's bass playing is the fucking best thing on here, aside from the obvious vocals, and guitarist Morello keeps his end up as well. As you've probably been subjected to countless playing's on the local media, "Renegaes of Funk" is their title single and aside from repitious listens, I still think it's a sick song. The video is pretty slick too so if your going to have any Rage album, this is the one. It's my only Rage CD, and will remain so. Oh yeah, almost forgot, FUCK YOU CHRIS CORNELL! Shouldnt you be doing more Temple of the Dog shit? Oh no, wait, I forgot, that died along with your shit band Soundgarden, and the grunge you so blatently turned into mainstream shit pop. Now you can help Rage lose even more of it's core audience with your horrible voice you call talent. Great. Good luck. Fag.

PR!

Necro
"I Need Drugs"
Psycho+Logical Records

It's a good thing that the people outraged over Eminem's Grammy nomination haven't heard this album. Necro easily trumps Slim Shady in terms of sheer sick-and-twistedness. Please understand- THIS IS NOT AN ENDORSEMENT. This album features just about everything bad about hip-hop, every reason that people love to hate it. Necro's rhymes are excessively violent, scatological, profane, pornographic, and misogynistic. Is there any other manner of offensiveness that I forgot to mention? The production was the only thing keeping me from throwing this disc out the window. Necro produced all the tracks, and the beats are undeniably head-nodding, which is a small step towards redeeming his rhymes. Nice beats aside, "I Need Drugs" is best described as sixty-five minutes of lunatic ranting (the track "Cockroaches" is a perfect example). In fairness to Necro, however, maybe we should consider that his insanity probably results from the joking he must have endured for his lisp.

C-Train

Six Reasons To Kill
"Kiss The Demon"
Alveran Recordings

Extreme metal. Demonic vocals and more guitar crunch than you are worthy of. Sinister vibes spew from Six Reasons To Kill. Solid in its regurgitation of the style, Six Reasons To Kill stand on their own mostly in the juicy guitar breakdowns and sludgy tempos that grind away the layers of resistance. "Inside My Shell" heightens the uncomfortable vibe with these wammy-bar wah'd sounds that rise in pitch and add on off-time texture. Vocals are cookie-monster tuff, or lacking in any real talent but that's never stopped bands like SRTK before. The double tracking (or duel vocals) of the "rowwwwwrl" on "As The Earth Sleeps" sounds like something is trying to crawl from this dude's throat after a week of binge drinking and cheap Mexican food. Worth it for the riff meister guitar lover who doesn't mind not understanding the vocals even with a lyric sheet. The guitars are beefy thick with a percussionist that also excels so appreciate the musicianship where it lies.

Bushman

Gandalf
"Rock Hell"
Earache Records

Perhaps I've been out of the musical loop for awhile, but Gandalf wasn't exactly what I expected to hear when throwing a disc in the old player by a band on the Earache label. Sure they have the deep gnarling vocals one would assume from the label that brought us Carcass and Morbid Angel, but Gandalf tends to rock out more than thrash wild. Aside from a ridiculous name stripped from the pages of Tolkien, Gandalf is a very worthy band with a fairly unique sound. Easy comparisons with Celtic Frost assuredly abound, but they carry the style on further by nodding to more melodic rock and roll than that played by their metal ancestors to the south of Sweden. Higher guitar melodies harmonize with the low crunch while an overdubbed choir of male tenors sing crystal clear back up for the Elmer-Fudd-with-laryngitis vocal stylings of Gandalf's front man. Judging by the band's name and the album cover that features the band members playing cards with gold doubloons and drinking hearty ale, I feel it's safe to say they're a bunch of D&D playing geeks. D&D playing geeks from Finland, at that. If you're still not convinced of Gandalf's love for Dungeons and Dragons, then please take note of the following song titles off Rock Hell: The Dragon, One More for the Dead and Castle of the Stars. I heartly recommend Gandalf to fans of Moonspell, Celtic Frost and Abba.

Dick

Encore
"Self Preservation"
75 Ark Records

Prince Paul and Dan the Automator's 1999 Handsome Boy Modeling School collaboration featured big names like Grand Puba, Sadat X, Mike D, and Del the Funkee Homosapien, but San Francisco MC Encore grabbed attention with the sharp track "Waterworld." This is Encore's first solo album, and it finds him delivering intelligent rhymes with the same hard-edged, monotone flow that worked so well on "Waterworld." "Self Preservation" proves that Encore is no one-track wonder- he is more than ready for the challenge of a solo album- but the two best tracks on "Self Preservation" feature guests who come close to stealing the show. On "The Situation," Pep Love trades verses with Encore and earns points by shouting out Destro from G.I. Joe, and on "E.T.," Holekost tears it up with a flow reminiscent of the RZA's on "Triumph." On other tracks, especially the dramatic ".084," however, Encore grabs you by the ear with only the help of his producer The Architect, who backs up Encore's vocals with a layered sound heavy on piano loops and bouncy organs. "Self Preservation" is not a spectacular first effort, but a very strong one, and promises good things from 'Core in the future.

C-Train

3 Doors Down
"The Better Life"
Universal

Will our radio stations have no mercy? Our program directors are undoubtedly suffering from severe cases of dementia. This is the only rationale I can surmise for plugging 3 Doors Down's "Kryptonite" into rotation every third song and browbeating innocent listeners. It's all a twisted plot to destroy our sanity. Granted it was once a relatively engaging rock song, but alas, it is no more. Now we are left with a most unsavory, unpalatable, ever-looming presence as lifeless and maddening as a Creed ballad in rotation every second song. After forcing myself to absorb the rest of "The Better Life", I have come to the solid conclusion that the rest of the album follows suit and current radio-played "Loser" is well on its way to becoming one. There is nothing recognizably erroneous with the musicianship or lyrics. It just feels vapid and void of any sheen. You know, the "oomph" that makes "rock" rock. However, if you're of the masochistic sort and can't get enough of 3 Doors Down, save yourself a couple of bucks and just turn on your local radio station - I will guarantee it'll spin within the hour.

Mia

Lost,Lonely, and Vicious
"Compilation"
Boot to the Head Records

I love to find comps that have a better majority of rockin punk, than shitty punk. This album is a definite winner for eleven bucks or some shit like that. Available on Boot to the Head Records, this 31 band/31 song compilation is full of unreleased material, different renditions of songs, and or real difficult to find. And this compilation has a few good covers. Ine by the S.S. Bountyhunter, and the other by the Huntingtons. There is absolutely no way you can go wrong by adding this to your collection. It's an hour and ten minutes, I think, of solid punk gold hits. Witness Protection Program is on here and they are fucking cool as all Calcutta. Thee Pirates' song on here was a little disappointing. ShortHanded was on here unfortunely. I think they blew mad goat cock. But thanks for trying. Some more cool bands were The Blamed and Calibreto 13, Crux and One21. A few bands I never heard before were All Wound Up, and One Foot Forward. So yeah get the fuck out of your wormhole and go listen to this and buy it. Or did you never learn to read!

Jake

Kreator
"Past Life Trauma"
Noise

I've always loved Kreator. When the American metal scene was slowly but surely turning into a bunch of watered down pussies, the German scene was there for me: speedier, ballsier, screeching, wailing guitars, sore throated vocalists giving it their all, and double bass to fast for a jack rabbit to fuck by. Kreator's Past Life Trauma is a collection celebrating their first seven years together as a band, 1985 through 1992. The years seem arbitrary to me. It takes us from Endless Pain to Renewal. Renewal also happens to be the last album I heard from Kreator so I looked them up online to make sure they were still at large, and indeed they are. In fact it seems nothing has changed as they're launching out on tour with Sodom and Destruction through Germany this spring. Destruction and Sodom come from way back in the German hay day as well. The more things change, the more they , etc... This "greatest hits" disc is mostly useless to anyone who already owns all Kreator's early works. I say, "mostly" because there are some rare tracks, four to be precise that dot the album. Half of the rare tracks hold any interest. There's "After the Attack" which sounds like it came out of the Flag of Hate sessions, and there's also "Trauma," an early version of the Renewal track "Winter Martyrium." Finally, if you're not familiar with Kreator, but like this Nu-Metal that's around, then check them out. They helped keep the spirit alive and on fire when America had turned a deaf ear to the ground favoring the lite FM.

Dick

Scolding Romeo
"Going Stag"
Self-released

Happy. Bright. Cute. From Danville, CA. If Hello Kitty was a boy and had a punk band, it might sound like this... after the right combination of crazy glue fumes and floral-scent Lysol in a poorly ventilated area. Then the vocals come in and I get extra confused, kind of like the time I was riding my bike really, really fast when I was 13. I was looking over my shoulder and turned just in time to see a brick wall two feet in front of me. Luckily, I didn't loose any teeth. What I'm trying to say is... actually, never mind. All 11 tracks run around 2 minutes each. Every one of them is catchy and well executed. Singer/guitarist Nick Vasallo has a strong voice, but his pacing is odd. Co-front man Dave Draizen's harmonies are not exactly random, but they can be awkward at times. Still, the slurred, humble vocals are a charming offset to their articulate melodies. Justin Hughes keeps his ride and double bass rock steady at any speed (between fast and extra super fast). Bassist Carlos Saldana keeps the low end simple. Draizen and Vasallo's guitar lines are pure quality and cleanly picked - like I keep my zits. Choices cuts o' beef: "Dump Your Boyfriend" galloping staccato slides into an accordion solo. "Natalie" is the most dynamic, with a sweet, soft slow-down thingy in the middle. As the band's name suggests, the lyrics revolve around love, heartbreak, more love and - just to mix it up a bit - some more love. Even their sad numbers are snappy. I guess they're somewhere in the punk realm, although a bit more along the lines of Punky Brewster than Minor Threat. Just like rave culture, the punk scene is re-merging with the mainstream. Sort of. A few years ago, a couple of bands got it right. Now every body and their mother have jumped on the bandwagon. Why not? Power Pop is mom friendly. Back in my day, we used to be terrified going to punk shows. You'd flail around the pit with your right hand in a fist, ready - because you were half-expecting to have your face smashed at any moment. These days it's all girls in green pigtails with little backpacks and knee socks, bouncing up and down in a sea of un-tattooed whippersnappers. Maybe it's for the best. I almost broke my glasses last time I went charging into a pit. The overall production value is high, or at least appears to be - or so they'd have us believe. Diablo Valley College student Ben Orum engineered this sucker like Jesus. They claim that it was done in two hours, as a class project. If that's the case, I'd like to see what Orum and Scolding Romeo could do with a few weeks in the studio. Oy.

Mike Peaslee

Rydell

"Per Ardua Ad Astra"

Cargo Music/Headhunter Records

Apparently, the United States' new-found love of all things emo has seeped across the Atlantic Ocean to bonny ol' England. It must be tough to be an emo kid in the UK. When you're at the pub with your mates you probably talk about how great Iggy Pop and the Sex Pistols are, but when you're alone back at your flat you put on your black wig, tight brown trousers, and thick glasses while listening to the Modest Mouse import CD with the lights down low. Such is the hard, melodic rode Rydell has traveled to this, their first US release. Rydell have obviously studied the emoest of emo bands The Get Up Kids extensively, as much of their soft melodies have their roots in earlier GUKs' releases. Many of the tracks on "Per Aruda" (whatever that means) follow a paint-by-emo approach to music...a little twang from a distorted guitar here, a soft beat from a snare drum there, a couple of overly dramatized waling lyrics and viola! Instant emo. That's not to say it's a horrid album. Rydell's lyrics, while occasionally sappy as in "Collapser", are undeniably heartfelt. Unfortunately the overall product does not measure up to the work of Hot Rod Circuit or Built to Spill. But it's better than picturing Margaret Thatcher naked.

Brian Greenaway

Sandman

"No Secrets, No Lies"

Lifestyle Records

Sandman hails from Minnesota, and his lyrical style shows the influence of fellow Midwesterners Bone Thugs-n-Harmony. Bone never really did anything for me, but armed with the rapid-fire, sing-song flow that BTNH made famous, Sandman puts together some real bangers. "Whut You Gone Do..." and "Are You A Rider?" (with Slink Capone) are solid tracks, even if they offer nothing new to the aging genre of gangsta rap. "Redrum II" is a catchy song based around hallucinogenic images, and "Lets Ride" is a smooth rap, even if it does take time to decipher Sandman's hyperactive rhymes. The best track, however, might be "Untitled," an honest discussion of a relationship gone wrong. "No Secrets, No Lies" might be a better album if a few songs (especially "In The Mood" and the Prince-biting "Darklight") had been dropped, but on the whole, the album is definitely worth checking out.

C-Train

Iron Savior

"Dark Assault"

Century Media

German power metal in the tradition of Scorpions melody with Iron Maiden power. Iron Savior due well to kick out some large made for the arena speedy metal. Embracing the classic dual guitar leads and uzi-fast double bass kicks, this is metal for the metal heads. The vocalist has a good range and doesn't get whiney even though his style pays a lot to Bruce Dickenson. But Singer Jan-S Eckert has a lower grumble so he shoots for a meaner vibe. "Dragon's Rising" has a crunchy guitar breakdown that shows Iron Savior can pull off a dynamic and keep tearing it up through the song. The lyrics are typical metal macho cheese (kill, fight, battlefields raging, blah blah blah) and are the weak point where Iron Savior could actually shine past the Euro-Metal scene. Traditional metal lovers that like that new Halford album should check this out. While I will personally spin this a few times, the lyrics continually make me shake my head and say, "oh really?" One would think Iron Savior just got done with a century long battle with foes so mighty, only a blow from my enchanted blade could slay their vile selves. From the story presented inside the CD case, this could actually be some sort of concept album about the "Iron Savior" so if looked at like a metal comic book soundtrack, ok, lines like "Kill - we came to kill the night - We're the warriors of light" wouldn't make me dismiss this so readily because the music is enough to keep this in my player for a bit.

Bushman

Spazboy

"Alright Tokyo"

Moonsault Records

Almost reminds me of a hard rock/punktified Barenaked Ladies. These guys live up to their name with rapid-fire vocals, quick chord changes, insta-hooks (tm) and geeky lyrics. The guitars are layered thick, with classic riffs and leads that throw back to 70's rock - but you won't find any stadium epics here. The longest song on the disc is well under three minutes, yet they somehow manage to pack the standard intro-verse-bridge-chorus-repeat into every track. These are the tracks that stuck. The clean twang and pleading vocals of "Christmas" - are about Christmas and stuff, but not in an especially offensive way. "Jungle Music" is all drive. It's probably the closest to angry you'll hear on the album. Long pop singles are a rare breed - ever since Journey was banned in the States and the members of Styx were publicly executed. Most good pop is all hit-and-run, lasting just long enough to feel good, within minimal emotional impact. Like a good hooker. Major market radio is like a fat cat in a big hat, sitting in the Caddy with the gold rims to match his gold teeth, and you already seen all his bitzces but you want to get yourself a naughty nurse with a butt plug. Sorry, but it ain't on the high roller's menu. You'll have to roll down to the lower rent college radio neighborhood to satisfy your deviant tastes. Even if you do like being pelted with cottage cheese while wearing a zippered leather mask and Speedos, that doesn't mean you don't like a little of the old quick in-and-out every now and then... if you know what I mean. That's what pop culture is all about - In and out. Spazboy might have just enough home-grown edge to cut through, with just enough polish to get that chance.

Mike Peaslee

ohGr

"Welt"

Spitfire Records

Former Skinny Puppy frontman settles down into his craft. A more focused assault of electronic pushed and distorted sonics. While Skinny Puppy was mostly experimental and abrasive, ohGr shows a great collaborate effort and resulting madness of the partnership between Ogre and producer/partner Mark Walk. Actually, this resulting madness was originally conceived and some version recorded in 1995, but was involved in label turmoil (Rick Ruben's American Recordings Imprint) so the project was shelved until the re-record clause was up. 5 years later, and with the benefit of reworking the ideas, an extremely well thought out and excecuted "Welt" is the result. Taking song writing tips from the Gary Numan / Trent Reznor (NIN) camp, "Welt" offers many tracks of cohesive and challenging arrangements while maintaining a loose "song" approach. So rather than an elitist electronica album that appeals only the ex gobbling raver set, ohGr taps into the vein of crafting songs with dissonant sound that Nine Inch Nails helped bring to the mainstream masses. Does this mean ohGr will have the next more requested video on MTV? Hardly. The neurotic vibe that always followed Skinny Puppy keeps this dark and beautifully uncomfortable. Tints of bands ohGr has either been in or helped produce (KMFDM, Revolting Cocks) can be readily heard. The UK pop lilt of "Earthworm" set against toybox breakdowns shows the willingness of this endeavor to walk the line of the catchy radio hook. "Pore" is a party stopper with some crazy video game from hell distorted intro and funky robot attitude (not to mention the INSANE vocal repetition/rap break in the middle - gotta hear it to even comprehend). The amazing part of this CD is there isn't a wasted track here. And rarely does such a thickly electronic dominated sound able to maintain movement and hook without just looping it into your drug soaked brain. "Welt" entertains as well as challenges. The shameful thing is it's just too damn smart for the radio when this is exactly what the genre could use as a dose of credibility. (And with cover art by Roman Dirge who does the "Lenore - The Cute Little Dead Girl" comics, and described by Ogre as "a strange little human dog creature forced to stare at its own spine and brain" - this qualifies as worthy endeavor for your collection).

Bushman

Madcap

"Stand Your ground"

Sideonedummy

Arg, annoying when the music is good but the vocals fall short. Hate to start a CD review out like this, but it has to be done. The album bursts out of the stereo with a 46 second number, Die. Not too shabby, punk rock blah blah. A little of Subhumans meets Pennywise, which may not be a bad thing, but the vocals tend to get in the way of an above average sound. The second track, Downtown, is just annoying. The album has its up and down, and is one of the few punk bands that can pull off four minute songs without resorting to filler, so I'll give 'em that. Two Steps Behind, track 11, is like an shoddy Exploited song, and the final number, is an acoustic Spanish sung song called I Hate The Man. Hmm. Afterthought here, if your trying to support the Spanish / Mexican / Latino / Russian / whatever community, adding one song sung in XX language is not going to break any fucking barriers. VooDoo Glow Skulls came out with two different languages of the same album, and have the right idea. All in all, not my kinda sound, and not enough peppy beats make this CD sound more like angry pop then punk.

PR!

Kevin Seconds

"Heavens Near Wherever You Are"

Headhunter/Cargo Music

Commanding a soft moan and charm of a humble songwriter putting together his own little gems of observation, Kevin likes the sonic blend of acoustic balanced against slight distorted guitars. With spurts of female backing vocals to lend an ever-warmer melody to an already bright direction. The tempos are generally pretty peppy so this stripped down indie rock, or maybe goosed up coffee house jam keeps moving. When the two vocals blend against the clean clipped guitars, there's an Eric's Trip subtlety, but never as noisy. There's an almost country bounce to the drum shuffle in, "Weather Everything" and I bet there's a Johnny Cash album in Kevin's library somewhere. While each song has enough of its own identity, Kevin could do well to break up the range of his singular sound as these tracks suffer from that "it all blends together" syndrome. But the genuine sincerity of which these songs are delivered is a tangible element that makes it hard to dismiss this as just another guy and his guitar. According to his bio, this is the outlet he sees in his future when he gets to old to front the punk band he's most well known for (7 Seconds). The songwriting ability is there but would be more viable if he took more chances with instrumentation. But for the pleasant distraction this is, "Heavens Near Wherever You Are" does have a singular charm.

Bushman

Bezerk

"This Silence Kills"

Recess Records

A brutal debut from Recess Records, Bezerk took me a few listens until I got over the brash vocals, but damn, I'm liking it now. With a female singer, I'm sure they've already gotten quite used to people trashing their band before even listening, but if anything is to be said, this is one of the best female led bands I've heard. So there! More of a hardcore means fast punk, they come close to achieving the speed of The Neighbors, but slow it down with some smooth breaks. The singer doesn't really sing, mostly screaming, so if your looking for sappy melodic punk, go somewhere else. The vocals aren't much to look at, but I've never really given a shit about lyrics anyways. Tight sound, with the only help needed is a better production on the vocals, they don't seem as clear of a sound as they could. Pick this seven song release up, and check them out live. I'm sure they go off.

PR!

Amy Correia

"Carnival Love"

Capitol Records

If you've ever been (not been dragged) to a Lillith Fair show, you'll probably dig this CD. If you haven't, you might like it anyway. Singer/songwriter Amy Correia has a soulful, warbling voice that matches her quirky and somewhat strange view of the world. Correia falls somewhere between folk and pop singer, and the album accordingly alternates a bare, acoustic sound with a more orchestrated, radio-friendly aesthetic. Either way, Correia's lyrics are the album's main attraction (her unique vocals are a close second). Her talents as a songwriter allow her to manage a variety of subjects equally well. For example, on the title track Correia chronicles the love lives of circus attractions, on "Starfishin'" she whimsically wishes a lover's eye wouldn't wander, and on the heartfelt "Gin" she examines the emptiness of the nightlife. Resist the temptation to dismiss "Carnival Love" as music by a chick for chicks, and buy a ticket for a strange but entertaining ride with Amy Correia. (Or you could get it for your sister- her birthday's coming up).

C-Train

Diesel Boy

"Rode Hard and Put Away Wet"

Honest Don's Teen Pop Divas

My friend Brett loves Diesel Boy. He couldn't believe his good luck when he found a CD of theirs he didn't have in the used bin at Just Play Music. Much to his dismay, Brett suffered the ultimate letdown- a lame techno DJ had hijacked the moniker Diesel Boy and was peddling his crap around in the guise of punk rock. Brett, rest assured because the real Diesel Boy is back and better than ever. "Rode Hard" showcases the band's maturation as musicians while still capturing the sophomoric hi-jinks they have become synonymous with. Uber-producer Ryan Greene (Lagwagon, NUFAN) got the boys of Diesel to put together everything a punkrocker could possible want: songs about Anna Kournikova, Cameron Diaz, and Alyssa Milano for the teenage boy in all of us ("Stroking My Cat"), sappy love ballads for the teenage girl in all of us ("Waltz of the Disappearing Girl"), and the humor we've all come to expect from NorCal's finest ("Emo Boy"- quite possibly the funniest song since The Vandals' "Power Mustache"). Clocking in around 35 minutes, "Rode Hard" is a little on the short side but all fifteen tracks have something to offer. Brett, don't look for this one in the used bin, buddy-it's a keeper.

Brian Greenaway

Reach the Sky

"Friends, Lies, and the End of the World"

Victory Records

So much good stuff from this Boston foursome it's hard to decide just what to say. I'll start with the vocals- Ian Larrabee is not afraid to wear his heart on his sleeve as he belts out solid, poetic lyrics without allowing them to unravel into sugary sweet power pop punk. My favorite thing about his lyrics is that he asks tons of questions within each song. Lines like "This broken heart-is it my own invention?" and "How could I begin to forgive-when you never gave me a chance to forget?" show the raw emotions within each brilliantly constructed track. Next I'll mention the raw guitars. I haven't caught myself doing a good air-guitar since Pennywise's "Perfect People" in high school, but in the middle of writing this review, I looked down lo and behold I was busted. How embarrassing. I'm running out of space here and I can tell I'm not going to be able to mention how good the drums and the bass are. Rather than take my word for it, just go out and buy the CD already. Even better try to catch them on the Warped Tour. Just don't get caught air-guitaring through their set. Girls think it's lame.

Brian Greenaway

Honey Bucket

"Boombox Hero"

Safari Records

From the minute I popped the CD into my computer I was annoyed. This CD is an "enhanced" CD (which means it has a program that can be played on a computer) so I decided to try the program that it comes with. The program itself is ok, but a waste of time (except for the "scratch wax" section where you get to be your own DJ). At any rate, I started to listen to the album. The first cut, "Breakin" is a short little 80's break-dancing jam. As weird as that was, I progressed to the next track. The first real tune "Shoulder" started off pretty cool, but any further hopes of this song going somewhere were blown out of the water when the really corny organ/keyboards came in. Basically, this album is a mixture between 311, Sugar Ray (whom "Honey Bucket" opened for on one of their tours). Groove Collective, and "The Munsters" TV show soundtrack. OK, so I will allow for a few weird tunes. The highlight of the album is "Moneyback" which is a killer tune with funny-ass words. "Big Rock" rocks like crazy then gets a little sappy, but it's fairly entertaining. I have to say, these guys are excellent musicians, but I feel they are wasting their time writing songs like theses. The album on a whole is easy to listen to, but wears on the nerves a little too quickly. Their earlier releases (which are profiled with sound clips on the "enhanced CD" portion under albums) are much better then this release. Their first release "Quite Tasty" is harder and has more to offer. I also visited their website and was impressed. The website was extremely well set up and has a wealth of information. My suggestion in regards to purchasing the "Honey Bucket" CD is as follows: Visit their website (www.honeybucket.net) and listen to some soundclips. If you like those, then you will probably dig the album, if not then pass it by.

Creedle 110

Debris

"I've Seen 'em on Gilman Street"

Dexter Records

I'd like you to take into account that I've been bar hopping on acid all night, so this opinion may be tainted by some alternate awareness. Since I can't find any halfway decent free porn online, I'll write about Debris - or Derbis, as this A&R guy I know likes to call them, since he hasn't put forth the time and effort to learn to read. I'll not fuck around - my band has played with them three times, but that's not the reason I respect them. I watched them cover Dio at the Cocodrie. That is we call rock power here in Freakmont. Maybe they didn't. I forget many things and tell many lies. I was expecting more madcap zany fun on this CD than you could possible have with a poodle, a roll of duct tape and a Buick - which is a lot. I was surprised to find something more like a collection of deliberate songwriting than the explosion of high fidelity power chord slapstick I've witnessed in their live sets. Nothing readily kicks my ass in an especially bad way. It's fairly standard sugarpunk, albeit well built for powerpop. I hear some older Greenday in there. Oh shit. I said a dirty word. The guitar tones are well chosen and vary from track to track. Vocals are split up almost 50/50 between Gavin (guitar) and Ryan (bass). Gavin has a clear, well-rounded style while Ryan offers a more aggressive, sarcastic tone. The lack of a single frontman works in their favor. Rather than breaking continuity, they are able to avoid the monotony often implicit in the genre. All around, the vocals are tight and expressive. So is my rectum. So are the drums. Will plays them. The opening track, "Eastori," is the most user- friendly cut. "The Welch" is the darkest. It's a trudging, disgruntled rant against people from Wales - or it could be something about owing money. I still owe my mom 300 bucks. That's the sad, empty little life I lead. This album is like a ray of sunshine, casting out the shadows.

Mike Peaslee

A Tribute To The Scorpions

Compilation

Nuclear Blast/Century Media

What makes this compilation so cool is that most every band on this disc is from Europe. And rightly so since it was from German soil that the Scorpions unleashed their brand of rockin metal. Helloween opens this with "He's a Woman, She's a Man" and I still can't get over that fat fuck in pink spandex who used to sing for them. Beavis and Butthead used to make fun of them and rightfully so. Sinergy offer a weak version of "Rock You Like A Hurricane", but don't worry, SOD closes the disk with their 19-second version. They must have known it kicked the shit out of Sinergy's version, and it being one of their biggest hits, it had to be done justice. Sort of. Paradox is band I'm not familiar with, but they offer a huge version of "Dynamite" that I'm ashamed to say I like better than the original. Sonata Arctica brings a string section to "Still Loving You" before turning it into a power metal version with dramatic solos and double-timed breaks. Stratovarius don't disappoint with one of my favs, "Blackout", and they really don't stray from the songs original ideal either, but the guitars are crunchier and more defined so it rocks. Steel Prophet brings in that screamy "waaaaaaaa" metal for "Top Of The Bill". Jim Bruer does a good metal scream like this on Saturday Night Live. Prolopower gives us a German sung "Damfpflockfuhrer", so for American ears, think Rammstein meets the scorpions without any of the aforementioned industrial edge. Tankard hits a great thrashy rock version of "Coming Home". Very cool. The instrumental by Disbelief of "Coast to Coast" is the power of good metal, produced thickly and rocked hard. There's a couple that I just don't recognize from the catalog, but overall, between the all the Scorpions songs I like, and the choice of such Euro metal flavor, this is a tribute worth collecting.

Bushman

Synthetic 16

"Your Water"

Resurrection AD

Think about the name "Synthetic 16".....what do you think of ? I think of oil, as I suppose most guys would. Well, even though the band is named after oil, they're not really all that slick. Their press release is pretty good in that they really try to get you pumped on the band, but I really don't hear anything that hasn't been done before. As a matter of fact, they sound like many rock bands on the radio right now. "Your Water" is an attempt at some new style which doesn't really follow through. They remind me a lot of the Goo Goo Dolls with a little Blink 182 thrown in. In fact, I could swear I have heard a couple of their songs on the radio. They are a good band with a solid sound and they deserve respect, but they need some major stylistic changes. The first cut "Blew" is the best on the album with burning guitars that drive the song. A few tracks later, "More than this" spices up the mix with a killer bass line that once again drives them into a small, controlled frenzy. "Never get to know" is an incredibly slow and boring number and should be rewritten. In fact, most of the album is entirely too slow. They keep wanting to play harder, but for some reason back off. It's a struggle I really don't want to listen to. Now, "Push" kicked the hell out of me and made me reconsider my position, although I'll still push for harder songs. The fact is that this group is really great, but I think they need to speed up their songs and go a bit harder or they need to back off completely and become just like Matchbox 20. However, without a change in direction they will never break through the wall of monotonous groups that sound exactly like them. The best thing about this album is the cover; Misty Mundae is gorgeous (and naked). But hey, I'm just a reviewer, what do I know?

Creedle 110

LWL

"Quarter Life Crisis"

Pinball Records

This sho am good, like Rice-a-Roni with chunks of hotdog in a pool of barbeque sauce. It's not as good as one of those world record breaker gangbang videos, but really - what is? This "band" would have us believe that it's from New Jersey, but everyone knows that New Jersey is just the set where they film every Trauma movie that features toxic waste superheroes or zombies. Maybe these guys are zombies. Notice my use of conspiratorial quotation marks. Zombies don't rock. If this "band" is really back from the dead, they're probably just using well-crafted thrash and punk to lull you, the listener, into a warm daze - so that they might harvest your sweet, buttery brains more easily. For some reason, LWL throws in random samples from The Cable Guy and Say Anything (track 2). The subliminal shit is hidden on tracks 16-24. Each one is supposedly a four-second slice of silence, but if you listen very closely, you can hear secret satanic commands to slay your parents. Suddenly you're bombarded with a steamrolling cover of the Sesame Street theme song. I wouldn't lie about Sesame Street. I still watch it. Steve LWL on vocals/guitar, Rob the bassist and Ivan on the drums - together they do not form Voltron. They just dish out dynamic, egg headed 4-chord rock with uncommon depth. Steve's has that old east coast punk rasp down cold. Rob's backing lines are pitch-perfect. East Coast punk vocalists are just plain better, always. Creative, careful mixing, distortion, filters, sampling, a wide stylistic range and harmonies more akin to rock than power pop - work went into this.

Mike Peaslee

The Stereo

"No Traffic"

Fueled By Ramen

Indie Pop. Someone is wearing a Weezer T-shirt to bed at night. Getting away with a rhyme scheme that is pure pop, and guitars that either pump along rock jams ala Urge Overkill, or carve clever little picking rhythms to sweeten the straighter bass lines. With radio hooks that I'd actually like to hear on the radio, The Stereo are gearing up for career in wooing chicks through songs that make them look like they actually give a shit about the relationships they are in. And if they are like any other musician, the selfish bastards are creating material to write from almost any time they take their band out on the road. But they can combine a good vocal hook that grabs onto the guitar hook, and before you know it, you head is bobbing. I'm not sure where this band is from, but there is a Midwest sensibility to their rock. Aha, this was recorded in Milwaukee, WI. I amaze myself. "Please Don't Break My Heart" could be remade by Joe Jackson (did that "Stepping Out" jazzy pop song in the 80's..ah nevermind) and both would be a smash hit. It's kinda sappy pop, but has enough craft to keep it from washing up against the Everclear - Matchbox20 idea of radio guitar pop. The Stereo have more of a Material Issue - guitar songs about girls vibe and the hunger of not being bloated on too much success. The pop world tends to breed a lot of arrogance with its success, fortunately The Stereo are too busy losing chicks and trying to get them back with songs they wrote about them to worry about how cool their band has become.

Bushman

Labyrinth

"Sons Of Thunder"

Metal Blade Records

Labyrinth, in typical power metal format is heavily in to the story or concept album. Which isn't bad when you one hear one or two, but it seems like every other one is going for the epic and majestic styling. The result? Very little mid range to give the sound much meat. There is definitely a bass line and blazing double bass drumming, but all that gets through most of the time is the guitars and keyboards. The highly stagnant foreign power metal scene has produced little of note in a long time. In much the way that mediocre death metal can start to sound the same, power metal has about three forms, of which I like none. It seams that power metal is what Journey would sound like if they wanted to go all out. The highly formulaic Sons of Thunder has all the requirements in all the usual places: group signing on refrains, the occasional narrator, overly precise technicality, super clean vocals…need I go on? And why do the keyboards ALLWAYS have to have the angelic sound? Can't someone please find a new setting? For power metal fans, and I know you have to be out there somewhere, this represents another sure thing. But if you don't dig, don't bother. Sadly the best part of this album could easily be the naked 18th century babe on the back. The worst part of the whole thing was THE wosrt keyboard solo I've ever heard, Elegy, find it, hear it, burn it.

Rinaldo

The Crumbs

Self Titled

Recess Records

Like a college band struggling with identity and focus, Crumbs has the potential but drops short of it's goal, which is? Probably a mix of altrock and pop punk. Mostly hurting by the sappy 4th string vocals, tracks like Save the Drama(for your moma) don't help at all. Track seven, out of range, is a surprisingly good track, again, aside from the hurting vocals. Mayhaps a bad recording session, but nevertheless, it doesn't make up for the rest of the CD. One thing, they have a solid band; this isn't their experiment album, and the music stays on the same course throughout this 12 song release.

PR

Mark Kozelek

"What's Next To The Moon"

Badman Recording Co.

Mark Kozelek is a very, very brave man. It takes a lot of guts to cut an album with just you and a guitar. One has to be an accomplished guitarist, an incredible singer and also have a gimmick. Mark Kozelek fills each of these requirements. This album, "What's Next To The Moon", is a collection of AC/DC songs played with acoustic guitar and sung by Mark himself. I couldn't believe it when I heard it, but the songs are definitely AC/DC songs. He creates such beautiful recordings of these songs that this album relaxes you! He uses a soft, folk/quasi-country style that works very well. I know what you're thinking: Country? You've got to be kidding! Well, his style is blended enough that if you hate country (like myself) you will still like this album. "Up to my neck in you" is a killer track and makes you reminisce on good times. I would have never thought that an AC/DC song could do that. The title song, "What's Next To The Moon", is really as mean as he gets, but it will keep you interested. "If you want blood" is my personal favorite because of the way he plays this song. Take a hard song and try to make it a happy tune; only Mark can do it. All in all, this album is a feel-good album that is low key and can relax you after a stressful day. While you're listening to it, you can even laugh at the fact that you are listening to AC/DC. Mark is very good at his craft and deserves many kudos for his work on "What's Next To The Moon". Visit www.badmanrecordingco.com for ordering info and check out what else they have to offer.

Creedle 110

Daft Punk

"Discovery"

Virgin

The first sixty seconds of 'One More Time,' the new Daft Punk single, are genuinely astonishing. The French duo have apparently stolen the vocoders Cher used on 'Believe.' They pair the resulting, unlikely vocals with lyrics straight outta Madonna's early-80s book: 'One more time we're gonna celebrate/Oh yeah all night don't stop the dancing.' It only gets better. Agonized background grunting is woven into a mix of music cribbed straight from a 70s gay porn soundtrack. House singer Romanthony over-enunciates everything: 'Tonigh-tah, just feeeeeeling.' 'Aerodynamic' has some weird guitar riffs that never go anywhere. 'Digital Love' shamelessly steals from the Buggles' fifteen minutes. 'Harder, Better, Faster, Stronger,' continues in much the same vein, borrowing from Radiohead more than just the title, and making an awful mess of it. After that, it all goes downhill. Eventually, the vocoders are abandoned, and the last few songs feature soulful, boring paeans to well, who knows, but they sure do sound sincere. The last track, 'Too Long,'' is, truly, too long, topping out at just under ten minutes. Also, it features old-school Michael-Jackson-style shouts of 'Can you feel it?' In France, "One More Time" debuted at Number One, the first time a single has debuted at the top of the French chart since Elton John's 1997 tribute to Princess Diana, "Candle In The Wind (Goodbye England's Rose). No further comment is necessary.

Eaf

Prayer for Cleansing

"The Rain In Endless Fall"

Tribunal

The already (and now twice) defunct PFC are a rather odd sounding Pennsylvania act that gleams influences from all over metal's family tree. While heavily rooted in hardcore, straight edge, and veganism, The Rain In Endless Fall cannot be written off as a one trick pony. The majority of the time they oscillate somewhere between hard-core and thrash, PFC isn't afraid to bring together some elements that at times would seems contradictory. "A Dead Soul Born" was slow death metal, with growled lyrics, choice! "Chalice of Repentance" tares open with all the fury and noise of black metal, and shifts gears and slows down in to a grove. The opening to the album took me back to the intro. to Metallica's …And Justice For All, the most clear cut thrash moment of all, which gets reproduced again and again. There were a few short beat blasts to warm the grinding side, but mostly the speed was implied by blazing dueling guitars. Which there were a lot of, too much I think. The sort of thing that works better for an 80's sound, but tends to be less abrasive then typical for "heavy" music. It certainly was trying hard to do something out there experimental, but unfortunately, as often as they succeeded in creating something brilliant and complex, they fell short. When things didn't gel together, which happened slightly more then excusable. "Bael Na Mblath" (Mouth of flowers), was almost dismal at times, trying to hard to make fast heavy distortion go with slow clean acoustic. Almost, but not quite there, could have used some more studio time to help bring it all together.

Rinaldo

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IT WAS A DEFINITE EGO STROKE, AND I SAID YES.
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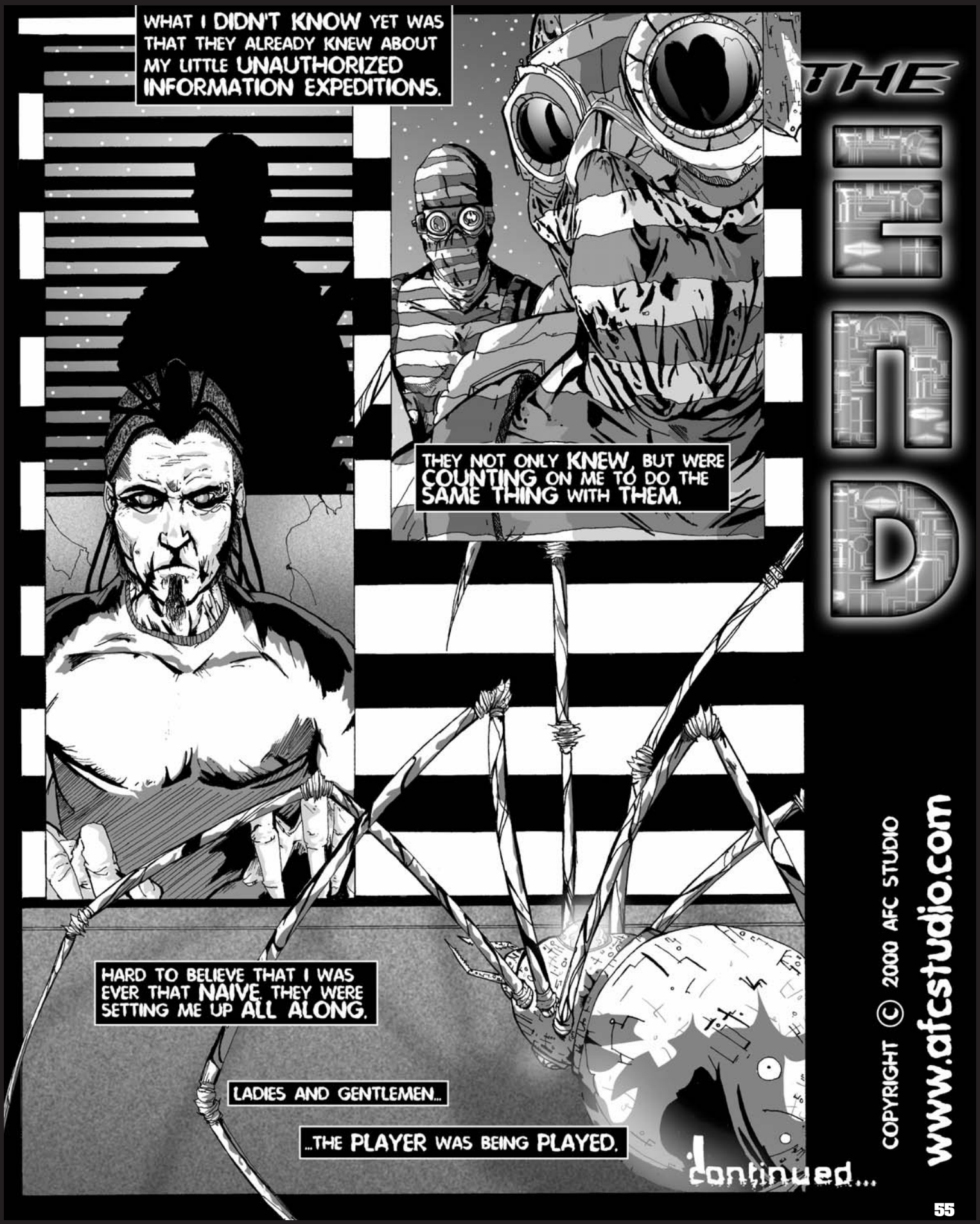
VACATION WOULD HAVE TO WAIT.
STORY: ROBERT "COMICKAZE" SCOTT
SCRIPT: ALBERT SILVA Jr.
PENCILS/INKS: ROBERT "COMICKAZE" SCOTT
GRAY TONES/ ALBERT SILVA Jr.
LETTERING: JOHN BARBER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LADIES AND GENTLEMEN...
...THE PLAYER WAS BEING PLAYED.
continued...
THE END
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Cleopatra Records PRESENTS

GOTHIC VAMPIRES FROM HELL & COVERED IN GOTH

CLP 0987

The ultimate gothic horror collection from the label that defines goth. Disc one is the killer Covered In Goth compilation featuring some of the most influential darkwave bands including Switchblade Symphony, Mission UK, Gene Loves Jezebel, Apoptygma Berzerk & more! Disc two is the brand new Gothic Vampires From Hell, 19 tracks of atmospheric terror that play like the soundtrack to your wildest, neurotic nightmare!

SPAHN RANCH

CLOSURE

CLP 0984

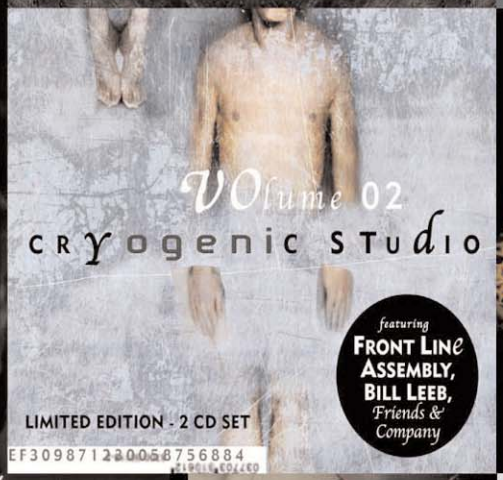
Long-awaited new studio album from one of the top underground industrial acts. With 10 all new tracks, including a cover of PJ Harvey's "The River!"

FRONTLINE ASSEMBLY

& FRIENDS PRESENT... CRYOGENIC STUDIO VOLUME .02

CLP 0976

Limited edition 2-cd set of remixes by Delerium's Bill Leeb, one of dance music's most successful cross-over artist, who has worked with the likes of Sarah McLachlan and Lisa Gerrard (Dead Can Dance). Features rare tracks and outtakes from Frontline Assembly, Delerium, Noise Unit and others!

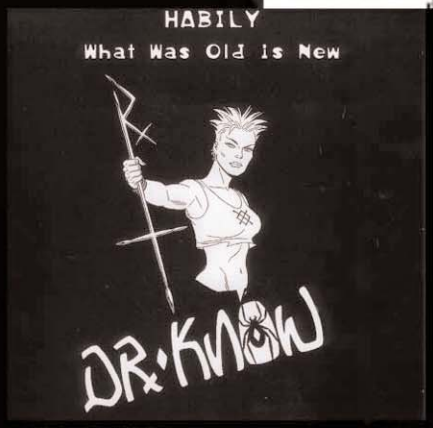


A TRIBUTE TO

SMASHING PUMPKINS

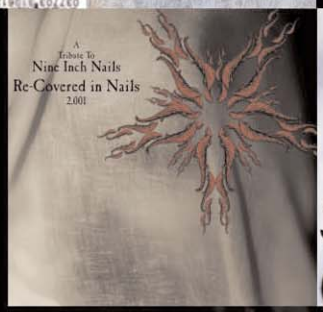
CLP 0983

Tribute to the genre-transcending act by respected underground gothic/industrial bands including KMFDM, Switchblade Symphony, Pig, Rosetta Stone and more! All new versions of the smash-hits, "1979," "Disarm," "Zero," and many more!



DR. KNOW / CLP 1001

Blazing, old-school punk band hit the road and once again conquer the masses! Includes new material and refreshing takes on classic material such as "God Told Me To" and "Watch It Burn."



A TRIBUTE TO

NINE INCH NAILS V2

RE-COVERED IN NAILS

Highly anticipated follow-up to the wildly successful Covered In Nails. Features members of KMFDM, Razed In Black, and Electric Hellfire Club paying homage to the genius of Trent Reznor.

A TRIBUTE TO

NINE INCH NAILS

COVERED IN NAILS/ CLP 0863

This is the definitive tribute to one of the most respected bands of the '90s. All new interpretations of Reznor Corp.'s best by Pig, Die Krupps and Switchblade Symphony. Includes sick and twisted versions of "Closer", "Head Like A Hole" and "Starfuckers Inc."

A PUNK TRIBUTE TO METALLICA

CLP 0992 / Featuring Sloppy Seconds, Agent Orange, D.O.A., Flipper, Dee Dee Ramone, DR. Know, Vice Squad, Total Chaos, Vibrators, Anti-Government, Sour, Shotgun Remedy, S.B.I.

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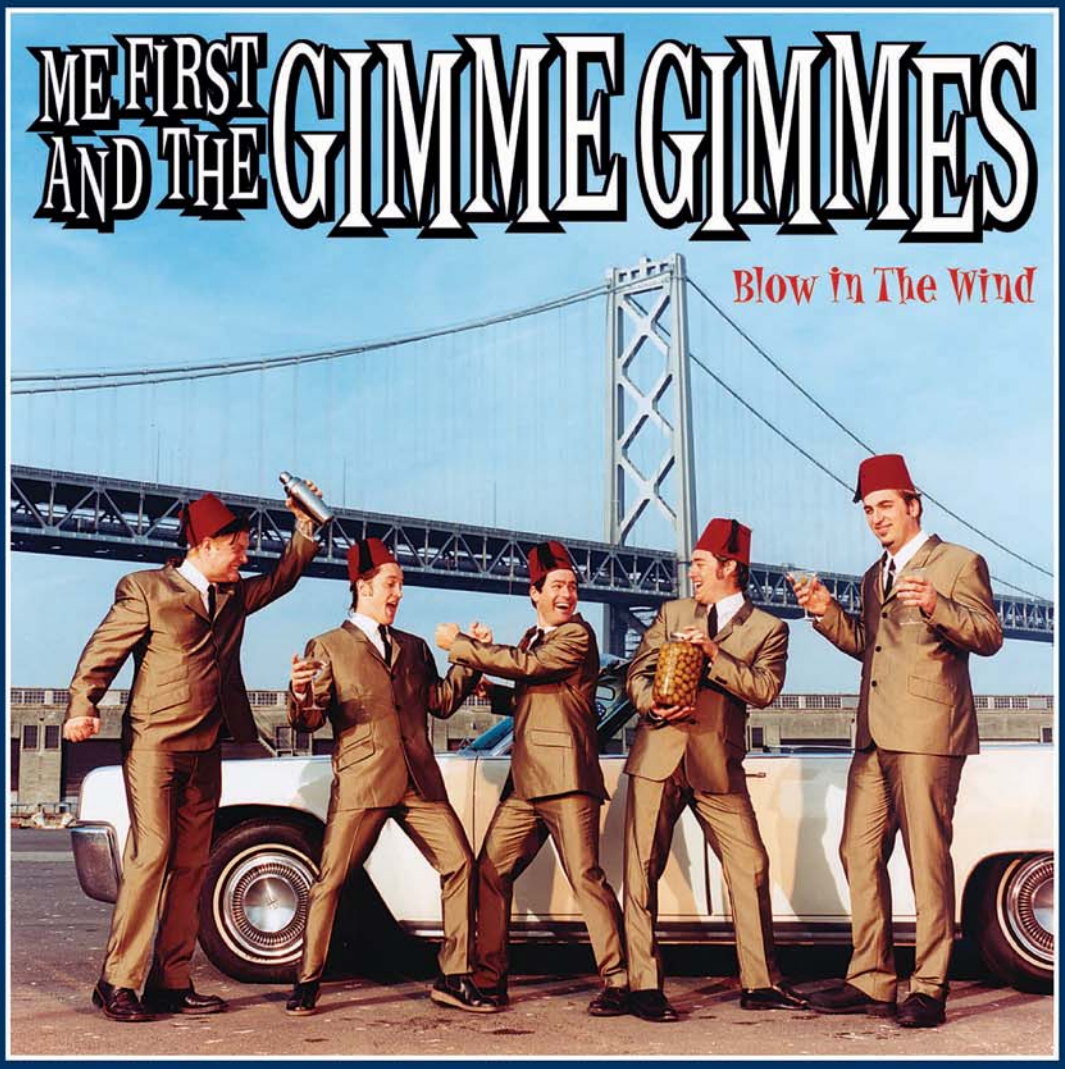

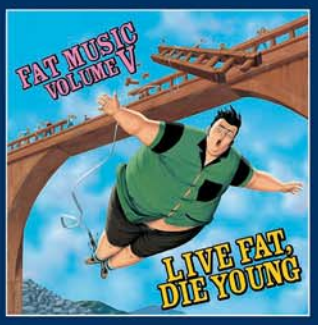

V/A
"Live Fat, Die Young"
March 6th CD/LP

Frenzal Rhomb
"Shut Your Mouth"
March 20th CD/LP

Me First And The Gimme Gimmes
"Blow In The Wind"
March 20th CD/LP

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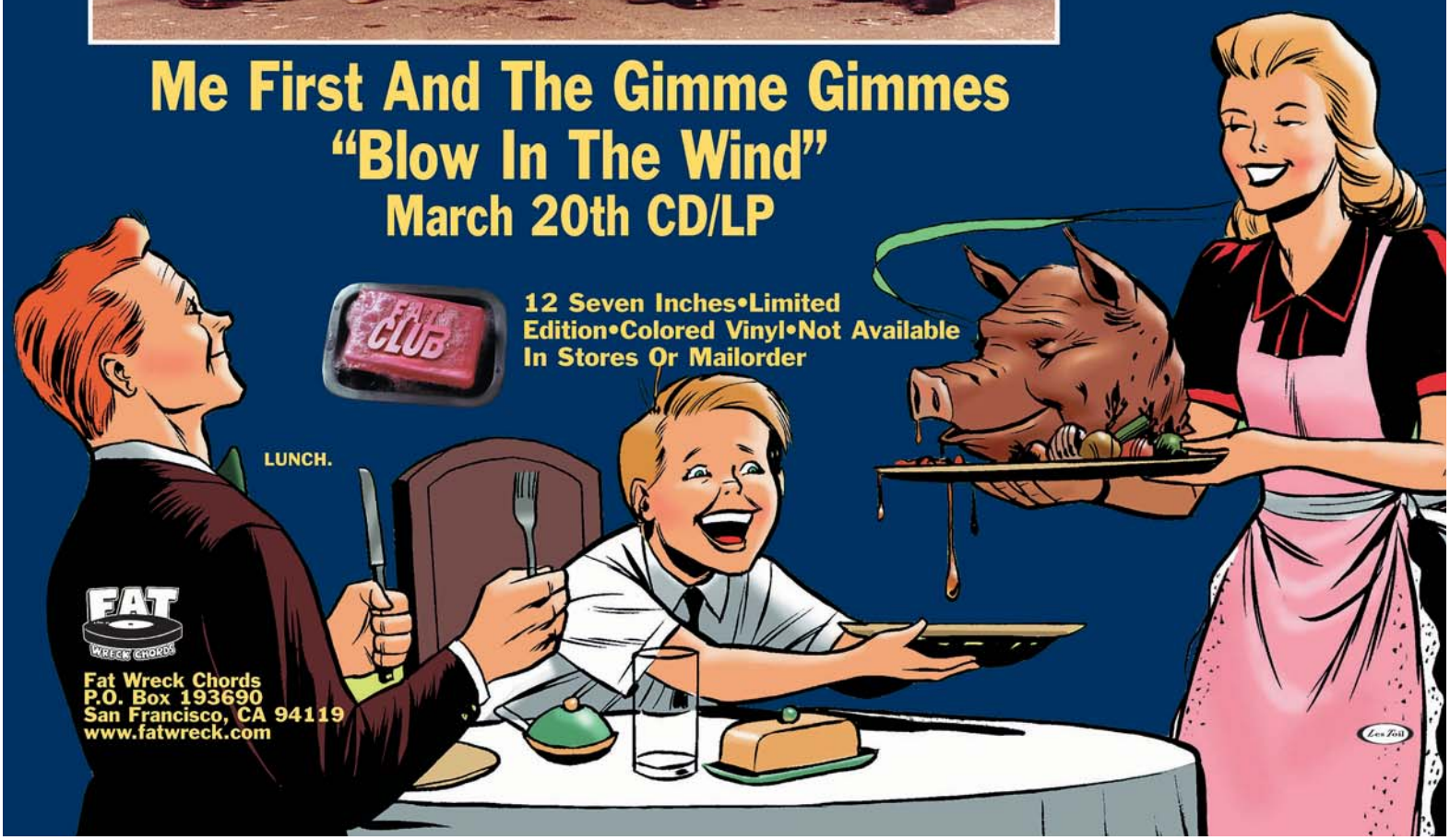

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